

**ANTONÍN
DVOŘÁK**

HERO'S SONG

Symphonic Poem

Op. 111

*Critical Edition based on the Composer's Manuscript
Edited by Otakar Šourek*

FULL SCORE

Durata cca 21'

ORCHESTRA:

Flauto I, II — Oboe I, II — Clarinetto I, II — Fagotto I, II — Corno I, II, III, IV — Tromba I, II — Trombone I, II, III — Tuba — Timpani — Triangolo — Piatti — Gran Cassa — Archi

A HERO'S SONG

Critical edition based on original sources and prepared for the press by the Editing Board for the Works of Antonín Dvořák: Otakar Šourek, František Bartoš, Chairman - Jan Hanuš, Chief Editor - Dr. Jiří Berkovec - Jarmil Burghauser - Dr. Antonín Čubr - Antonín Pokorný — Karel Šolc.

THE SUMMER of 1897 found *Antonín Dvořák* (8. IX. 1841—1. V. 1904) at Vysoká considering what to take in hand after his completion the previous year of the symphonic poem, *The Wild Dove*. Since then he had given thought to a number of subjects in his search

for a suitable opera libretto, sketched fragments of an oratorio based on the Biblical Song of Songs, rejected Simrock's request for the orchestration of piano compositions by the lately deceased Brahms and set to work on the revision of the third act of his opera, *The Jacobin*. Scarcely was the revision completed when Dvořák was again in the throes of composition. After the cycle of symphonic poems inspired by Erben's ballads, the form continued to attract the composer by the problem it posed of the relation of an extra-musical content or "programme" to the musical form. And so, on August 4th, Dvořák began to sketch a new symphonic poem, of which he completed the sketch on August 23rd and the score on October 25th, 1897. This time, however, he did not choose so definite a literary pattern as were Erben's poems. He took as a starting-point his own conception of the essence of the programme which he wished to embody in sound. We have not the composer's direct testimony of what that conception was. It was noted by the musical critic, Dr. Robert Hirschfeld, in accordance with the composer's information and wishes, in the programme of the concert at which the work was first performed. Dvořák evidently asked his friend Julius Zeyer for a verbal formulation of the content of the composition. Zeyer, however, with apologies, complied with the request only after the première, and his commentary is in the poet's characteristically diffuse and somewhat obscure style. Zeyer's pathos was probably not very much to Dvořák's taste, for he did not make use of his version on any occasion, not even when the score was published.

On the basis of Hirschfeld's and Zeyer's interpretation of the composer's intention the late Otakar Šourek has formulated the programme of Dvořák's symphonic poem as follows: At the beginning of the composition, there are the indications of a keen courage and readiness to go out and conquer. But the élan is of short duration and is, as it were, struck down in its first flight. Disappointment and trial sing a sorrowful and despondent song. But even so, a voice of comfort and hope breaks through and grows in strength and volume till it bursts forth in the tones of a great festive hymn. Nature, too, adds her word of consolation and encouragement. Courage returns and with it the will to work and fight: at first in the strong, untamed tones of the introduction, and then, as if aware of its own strength, the soul sets out with a buoyant, warm, folkcoloured tune, going from one success to another, and breaking out at last into the strains of a glorious song of victory, its exultation and triumphant splendour rising to powerful heights.

Šourek holds the view that the programme which Dvořák had in mind is autobiographical in character. It is quite possible, only the verbal description of the content does not entitle us to make such an inference—it is too vague and indefinite. It fits in equally well with Dvořák's life and with that of many another. And there is no other testimony. We know from Hirschfeld's article that the composer had in mind the type of "a spiritual hero"—and more precisely, the type of a Slavonic rhapsodist or bard, whence the title of the work, "A Hero's Song".

No more is it possible from this quite general title to make any direct deduction as to Dvořák's intention. We know that Dvořák often sought a suitable title for his work when

he already had the conception worked out in his mind or even when it was actually completed. The designation of this symphonic poem also went through a number of variations: the original title in the autograph is scratched out; Otakar Šourek presumes that it was most likely, *Life of a Hero*. A note below it, in pencil, gives the variant, *Eulogy of a Hero*. The claim of authorship for the definitive title, *Píseň bohatýrská* (A Hero's Song) is put forward by Vítězslav Novák. In his book of memoirs (still in manuscript), "About Myself and Others", he affirms that he recommended this title to Dvořák on an analogy with Ludvík Lošťák's "Píseň vítězná" (Song of Victory). Novák's information is not otherwise confirmed or authenticated, but it is not improbable if we take into consideration the wellknown difficulty Dvořák had in thinking out titles for his works.

The question of the choice of a title is not, in any case, of particular importance in the maturing process of Dvořák's last symphonic work. The main attention has always been directed towards the form, the structure of the composition. Although as a whole, in the contrast and character of its parts, it fits into the framework of the traditional four symphonic movements (characteristic for Dvořák where he had not a definite literary pattern), it is in the main rhapsodical in style. This is also fully borne out by the modern interpretations of "A Hero's Song". The rhapsodic character makes itself strongly felt in spite of the ingenious compositional work based on successive variations and transformations of three thematic groups: the motif of courage, struggle and victory—the motif of disillusionment and scepticism—the motif of consolation and hope. These traits of character represented by the themes correspond to the main development of the musical content and action. The music in which it is expressed has much of Dvořák's singing quality, with strongly folk-music intonations in places. Most powerful in its effect on the listener is perhaps the triumphal close of the work.

The first storm of applause followed its performance in Vienna, on December 4th, 1898. "A Hero's Song" was given its première by the Vienna Philharmonic, conducted by Gustav Mahler. Soon after, on January 28th, 1899, Oskar Nedbal and the Czech Philharmonic performed the work at the Prague Rudolfinum. The same year Simrock published the score and "A Hero's Song" made its way into the world, where it appeared on the programmes of symphonic concerts much more frequently than it does today.

Jiří Berkovec

Translated by R. F. Samsour

(based on data supplied by the late Otakar Šourek)

PÍSEŇ BOHATÝRSKÁ

1

HEROISCHES LIED • A HERO'S SONG

LE CHANT HÉROIQUE

ANTONÍN DVOŘÁK

(1841—1904)

Allegro con fuoco $\text{♩} = 63$

5

Flauti I. II.

Oboi I. II.

Clarineti I. II. B

Fagotti I. II.

I. II. Es
Corni

III. IV. B basso

Trombe I. II. Es

I. II.
Tromboni
III. e Tuba

Timpani

Triangolo

Piatti

Gran Cassa

I.
Violini

II.

Viole

Violoncelli

Contrabassi

lunga Corona

ff *pp*

10 15

Fl. I. II. *p* [cresc.]

Ob. I. II. *a2* *p*

Cl. I. II. B *a2* *p* cresc.

Cor. III. IV. B (basso) *p*

I. Viol. *pp* *div. fz.* cresc.

II. Viol. *pp* *pizz.* cresc.

Vle *p* cresc.

==

20

Fl. I. II. *f* *a2*

Ob. I. II. *f* *a2*

Cl. I. II. B *a2* *fz* *fz* *fz* *fz*

Cor. III. IV. B (basso) *f*

I. II. Trbni *pp* *pp*

III. e Tb. *p*

Trgl. *p*

I. Viol. *cresc.* *fz* *pizz.*

II. Viol. *cresc.* *fz* *pizz.*

Vle *cresc.* *fz* *mf* *pizz.*

Vlc. *cresc.* *mf* *pizz.*

Cb. *mf*

Fl. I. II. *a2* *25* *30*

Ob. I. II.

Cl. I. II. B

Fag. I. II.

fz *dim.* *p*

fz *dim.* *p*

fz *dim.* (*p*)

I. Viol.

II.

Vle

Vlc.

Cb.

p *arco* *ffz* *pp*

p *arco* *ffz* *pp*

p *arco* *ffz* *pp*

p *arco* *ffz* *pp*

p *ffz* *pp*

Fl. I. II. *1* *35* *40* *a2*

Ob. I. II. *a2*

Cl. I. II. B

Fag. I. II.

Piatti

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

mp

paličkou (colla bacchetta)

I. Viol.

II.

Vle

I. Vlc.

II.

Cb.

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

Fl. I. II. 45 *a2*

Ob. I. II.

Cl. I. II. B *mf*

Fag. I. II. *mf*

I. II. Es *mp*

Cor.

III. IV. B (basso)

Trbe I. II. Es

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol.

II. Viol.

Vle

I. Vlc. *espressivo*

II. Vlc.

Cb. *pp*

pp *pp*

50

Detailed description: This is a page of a musical score, page 4, containing measures 45 through 50. The score is for a full orchestra and string section. The woodwind section includes Flutes I and II (with a second flute marked 'a2'), Oboes I and II, Clarinets I and II in B-flat, and Bassoons I and II. The brass section includes Trumpets I and II in E-flat, Horns III and IV in B-flat (labeled 'basso'), Trumpets III and IV in E-flat, Trombones I and II, and Trombone III and Euphonium. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello I and II (with the first cello marked 'espressivo'), and Contrabass. The score features various dynamics such as *mf*, *mp*, and *pp*, and includes performance markings like *a2* and *espressivo*. Measure numbers 45 and 50 are clearly indicated at the beginning and end of the page respectively.

This musical score page features several staves for different instruments. The woodwind section includes Flute I & II (Fl. I. II.), Oboe I & II (Ob. I. II.), Clarinet I & II (Cl. I. II. B), and Bassoon I & II (Fag. I. II.). The brass section includes Trumpets I, II, and Es (I. II. Es Cor., III. IV. B (basso), Trbce I. II. Es), Trombones I, II, and III (I. II. Trbni, III. c. Tb.), and Timpani (Timp.). Percussion includes Trgl., Piatti, and Gr. Cassa. The string section includes Violins I and II (I. Viol., II. Viol.), Violas (I. Vle., II. Vle.), and Cellos (Cb.). The score includes various musical notations such as dynamics (p, cresc., mf, f, ff), articulation (accents, slurs), and performance instructions (a2, 55). The key signature is three flats (B-flat major or D-flat minor).

60 ② 65 *f* *a2*

Fl. I. II. *a2*

Ob. I. II. *a2*

Cl. II. B *a2*

Fag. I. II. *f*

I. II. Es
Cor.

III. IV. B
(basso)

Trbe I. II. Es

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. *ff*

Viol. II. *ff*

Vle *ff*

Vlc. *ff*

Cb *ff*

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

3 *3* *3* *3* *3* *3*

div. *div.*

Fl. I. II. *a2*

Ob. I. II. *f*

Cl. I. II. B *f* *a2*

Fag. I. II. *f* *a2*

I. II. Es
Cor. *f* *ff*

III. IV. B
(basso) *f* *a2*

Trbe I. II. Es *mf* *a2*

I. II.
Trbni

III. e Tb. *f*

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol. *div.* *ff* *V*

II. *div.* *ff* *V*

Vle *fp* *ff* *div.* *V*

Vlc. *ff*

Cb. *ff* *fz* *fz*

75 3

Fl. I, II. *ff* *f*

Ob. I, II. *ff* *f*

Cl. I, II, B. *a2* *ff* *f*

Fag. I, II. *a2* *ff* *f*

I, II, Es. *a2* *ff* *f*

Cor. *a2* *ff* *f*

III, IV, B (basso) *a2* *ff* *f*

Trbe I, II, Es. *a2* *f* *f*

I, II, Trbni *a2* *f* *f*

III, e Tb. *f*

Timp.

Trgl.

Piatti

Gr.Cassa

I, Viol. *ff*

II, Viol. *ff*

Vle. *ff* *fz* *fz* *fz* *fz*

Vlc. *ff* *fz* *fz* *fz* *fz*

Cb. *fz* *ff* *fz* *fz* *fz*

cresc.

80 85 90

Fl. I, II. *p mp* Solo *p mp*

Ob. I, II. *p mp*

Cl. I, II, B *p* *Soli a2* *p*

Fag. I, II. *mp* *mp*

I. Viol. *fp* *pp*

II. *fp* *pp*

Vle. *fp* *pp* pizz. *p*

Vlc. *p* pizz. *pp*

Cb. *p* *pp*

95

Fl. I, II. *mp* *p*

Ob. I, II. *pp*

Cl. I, II, B *mp a2* *pp*

Fag. I, II. *pp*

I. Viol.

II. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

100 *f* 105 *f* *p*

Fl. I. II. *f* *f* *p*

Ob. I. II. *f* *f* *p*

Cl. I. II. B *mf* *mf*

Fag. I. II. *fz* *mf*

I. II. Es Cor. *mf* *mf*

III. IV. B (basso) *mf* *mf*

I. Viol. *f* *f* *pizz* *arco*

II. *fp* *fp* *p*

Vle. *f* *f* *pizz* *arco*

Vlc. *f* *f* *p* *arco*

Cb. *f* *f* *p* *arco*

110 115

Fl. I. II. *dim.*

Ob. I. II. *p*

Cl. I. II. B *mf*

Fag. I. II. *mf*

I. Viol. *pp* *mf* *pp*

II. *pp* *mf*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

4

120

rit.

125

FL.I.II.

Ob.I.II.

Cl.I.II.B.

Fag.I.II.

rit.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

==

==

Poco adagio, lacrimoso ♩ = 58

Ob.I.II.

Cl.I.II.B.

Fag.I.II.

Cor.III.IV.B (basso)

Poco adagio, lacrimoso ♩ = 58

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

130

Ob. I. II. *mf*

Cl. I. II. B *mf*

Fag. I. II. *mf*

I. II. Es
Cor.
III. IV. B
(basso) *fz*

I. Viol.
II.

Vle *pp* *fz*

Vlc. *pp* *fz* *pizz.*

Cb. *fz* *dim.*

Ob. III. *dim.*

Cl. I. II. B *dim.* *pp*

Fag. I. II. *dim.* *pp*

I. II. Es
Cor.
III. IV. B
(basso) *p* *pp*

I. Viol.
II.

Vle *p* *fz* *pp*

Vlc. *p* *fz* *pp*

Cb. *p* *pp*

135

Fl.II. *pp*

Ob.II. *pp*

Cl.II.B *pp*

Fag.II. *p*

I.II. Es
Cor.
III.IV.B
(basso) *p*

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

più animato, non troppo 140

Fl.II. *fz*

Ob.II. *fz*

Cl.II.B *fz*

Fag.II. *fz*

I.II. Es
Cor.
III.IV.B
(basso) *fz*

Vle. *fz*

Vlc. *fz*

Cb. *fz*

[cresc.]

fz *arco*

Fl. I. II. Ob. I. II. Cl. I. II. B Fag. I. II. I. II. Es Cor. III. IV. B (basso) Vle Vlc. Cb.

Measures 1-2 of the first system. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II Bass, Bassoon I & II, Horns I, II, E-flat, and Horns III, IV, Bass, Violin, Viola, and Cello. The key signature has two flats. The first measure contains a triplet of eighth notes in the woodwinds and a sixteenth-note triplet in the strings. The second measure features a dynamic marking of *dim.* and another triplet of eighth notes in the woodwinds. The strings play a sixteenth-note triplet in the first measure and a sixteenth-note triplet in the second measure.



rit. poco a poco

Fl. I. II. Ob. I. II. Cl. I. II. B Fag. I. II. I. II. Es Cor. III. IV. B (basso) Vle Vlc. Cb.

Measures 3-4 of the second system. The score continues with the same instruments. The key signature remains two flats. The tempo marking *rit. poco a poco* is present above the first measure. The dynamic marking *pp* is used throughout. The woodwinds play a melodic line, while the strings continue with their sixteenth-note triplet pattern. The Cello part includes a triplet of eighth notes in the second measure.

Tempo I.

145

Musical score for woodwinds and brass instruments. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horns I, II, Es, III, IV, B (basso), Trumpets I, II, Es, Trombones I, II, III, and C, Timpani, Trigon, Cymbals, and Grand Cassa. The music is in a key with three flats and a 4/4 time signature. The first system shows the woodwinds and brass instruments. The second system shows the brass instruments and percussion. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *ppp*. There are also some performance instructions like *6* and *3* above notes.

Tempo I.

Musical score for string instruments. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The music is in a key with three flats and a 4/4 time signature. The first system shows the string instruments. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*. There are also some performance instructions like *6* above notes.

5

I. Fl. *mp*

II. Fl. *mp*

Ob. I. II. *mp*

Cl. I. II. B *mp*

Fag. I. II. *mp*

I. II. Es Cor.

III. IV. B (basso)

Trbe I. II. Es

I. II. Trbni *pp*

III. e Tb. *pp*

Timp. *p* *fp* *fp*

Trgl.

Piatti *pp*

Gr. Cassa *pp*

I. Viol. *mp espressivo* div.

II. Viol. *mp espressivo*

Vle. *mp* *fp*

Vlc. *mp* *fp*

Cb. *mp* *fp* *p* *fp*

arco

6

3

I. Fl. II. *dim.* *p* *3* *dim.* *pp*

Ob. I. II. *dim.* *p* *3* *dim.* [*pp*]

Cl. I. II. B *dim.* *p* *dim.* [*p*]*p*

Fag. I. II. *dim.* *p* (*dim.*) *pp*

I. II. Es Cor. III. IV. B (basso)

Trbe I. II. Es

I. II. Trbni *dim.* *p* *dim.* *pp*

III. e Tb. *dim.* *p* *dim.* *pp*

Timp.

Trgl.

Piatti *pp*

Gr. Cassa *pp*

I. Viol. *dim.* *mp* *3* *3* *dim.* *3* *pp*

II. *dim.* [*mp*] *3* *3* *dim.* *pp*

Vle *p* *fz* *6* *6* *6* *6* *dim.* *pp*

Vlc. *p* *fz* *6* *6* *6* *6* *dim.* *pp*

Cb. *dim.* *mp* *dim.* *pp*

155

I. Fl. *pp* *pp* *p*

II. *pp* *pp* *p*

Ob. I. II. *pp* *pp* *p*

Cl. I. II. B. *pp* *pp* *p*

Fag. I. II. *pp* *pp* *p*

I. II. Es
Cor. *p*

III. IV. B.
(basso) *p*

Trbe I. II. Es

I. II.
Trbni

III. e Tb. *p*

Timp. *p*

Trgl.

Piatti *pp* *pp*

Gr. Cassa *pp* *pp*

I. Viol. *pp* *p*

II. *pp* *p*

Vle. *p* *fz*

Vlc. *p* *fz*

Cb. *pp* *p* *pizz.* *arco* *pizz.*

poco a poco più animato 160

I. Fl.

II. Fl.

Ob.I.II.

Cl.I.II.B

Fag.I.II.

I.II. Es
Cor.

III. IV. B
(basso)

Trbe I.II. Es

I.II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr.Cassa

poco a poco più animato

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

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

- Flutes (Fl. I, II):** Part I has a *rit.* marking at the end. Both parts include *dim.* and *p* markings.
- Oboes (Ob. I, II):** Both parts include *dim.* and *p* markings.
- Clarinets (Cl. I, II):** Part II includes *dim.* and *p* markings.
- Bassoons (Fag. I, II):** Both parts include *dim.* and *p* markings.
- Cor Anglais (I, II):** Part I includes *dim.* and *p* markings.
- Trumpets (Trbn. I, II):** Part I includes *dim.* and *p* markings.
- Trumpets (Trbn. III, IV):** Part B (basso) includes *dim.* and *p* markings.
- Timpani (Timp.):** Includes *mp* marking.
- Triangle (Trgl.):** No markings.
- Cymbals (Piatti):** Includes *pp* marking.
- Grande Cassa (Gr. Cassa):** Includes *pp* marking.
- Violins (Viol. I, II):** Part I includes *rit.* and *poco a* markings. Both parts include *dim.* and *p* markings.
- Viola (Vle):** Includes *fz*, *dim.*, *fz*, and *p* markings.
- Violoncello (Vlc.):** Includes *fz*, *dim.*, *fz*, and *p* markings.
- Double Bass (Cb.):** Includes *fz*, *arco*, *pizz.*, *dim.*, *pizz.*, and *p* markings.

poco Tempo I. 165 poco rit.

I. Fl.

II. Fl.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. II. Es Cor.

III. IV. B (basso)

Trbe I. II. Es

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

poco Tempo I. poco rit.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

in tempo *p* *fp* 170 *molto rit.* 7 in tempo,

Cl.I.II.B

Fag.I.II.

I.II.Es
Cor.

III.IV.B
(basso)

in F

1. Viol.

II. Viol.

Vle

Vlc.

Cb.

175 3 3

Cl.I.II.B

Fag.I.II.

I.II.Es
Cor.

III.IV.F

1. Viol.

II. Viol.

Vle

Vlc.

Cb.

arco

pp

Fl. I. II. *fp* *p*

Ob. I. II. *pp* *fz* *p* *fp* *p*

Cl. I. II. B *fz* *p* *fp* *p*

Fag. I. II. *fz*

I. II. Es Cor. *[p]* *fz*

III. IV. F *fz* *p*

Trbe I. II. Es *pp*

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *dim.* *pp* *pizz.* *p*

II. Viol. *tr* *dim.* *pp* *pizz.* *p*

Vle. *arco* *p* *poco espressivo*

Vlc. *p* *3*

Cb. *p*

180

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. Es
Cor.

III. IV. F

Trbe I. II. Es

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

5

5

5

a 2

[p]

p

p

a 2 3

3 3

ff

Detailed description: This is a page of a musical score, page 25, numbered 180. It features a woodwind section with Flutes I & II, Oboes I & II, Clarinets I & II in B-flat, and Bassoons I & II. The brass section includes Cor Anglais I & II, Horns III & IV in F, Trumpets I & II in E-flat, Trombones I & II, and Trombones III and Euphonium. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, with some woodwinds featuring quintuplets and triplets. The brass section has a more melodic role, with some parts marked *p* (piano) and *ff* (fortissimo). The percussion is mostly silent, with some cymbal rolls in the strings.

Fl. I. II. *cresc.* *fz* *a 2* 185 *f*

Ob. I. II. *cresc.* *fz* *a 2* *f*

Cl. I. II. B *cresc.* *f*

Fag. I. II. *cresc.* *f*

I. II. Es *cresc.* *f*

Cor. III. IV. F *cresc.* *f*

Trbe I. II. Es *cresc.* *f*

I. II. Trbni

III. e Tb.

Timp. *molto cresc.*

Trgl. *pp*

P'atti

Gr. Cassa

I. *cresc. poco a. poco* *arco* *f*

Viol. II. *arco* *tr* *f*

Vle *f*

Vlc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 26, featuring woodwind, brass, and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpets, Trombones, Horns) sections are marked with a *cresc.* (crescendo) and reach a forte (*f*) dynamic. The woodwinds have various articulations like triplets and accents. The strings (Violins, Violas, Cellos, Double Basses) are marked *arco* and *cresc. poco a. poco*, with some trills and triplets. The percussion (Timpani, Gong, Cymbals, Snare) is mostly silent, with the timpani marked *molto cresc.* and the gong/cymbals marked *pp*. The score is in a key with three flats and a 3/4 time signature.

8 ^{a 2}

Fl. I. II. *f*

Ob. I. II. *f* ^{a 2}

Cl. I. II. B *ff* (*fz*) (*fz*)

Fag. I. II. *f* ^{a 2}

I. II. Es
Cor. *f*

III. IV. F *f*

Trbe I. II. Es *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. *f*

Trgl. *f*

Piatti *f*

Gr. Cassa *f*

I. Viol. *ff grandioso* (*fz*) (*fz*)

II. Viol. *ff grandioso* (*fz*) (*fz*)

Vle. *ff* ³

Vlc. *ff* arco

Cb. *ff*

This page of a musical score, numbered 28, contains the following parts and markings:

- Fl. I. II.**: Flute parts with dynamic marking *ff* and a tempo marking of 100.
- Ob. I. II.**: Oboe parts with dynamic marking *ff*.
- Cl. I. II. B.**: Clarinet parts with dynamic marking *fz*.
- Fag. I. II.**: Bassoon parts with dynamic marking *fz*.
- I. II. Es** and **III. IV. F**: Horns in E-flat and F, with dynamic marking *ffz*.
- Trbe I. II. Es**: Trumpets in E-flat, with dynamic marking *ffz*.
- I. II. Trbni** and **III. e Tb.**: Trombones in E-flat, B-flat, and C, with dynamic marking *ffz*.
- Timp.**: Timpani with dynamic marking *ffz*.
- Trgl.**: Triangle.
- Piatti**: Cymbals.
- Gr. Cassa**: Grand Cassa (kettledrum).
- I. Viol.** and **II.**: Violin parts with dynamic marking *fz*.
- Vle**: Viola part with dynamic marking *fz*.
- Vlc.**: Violoncello part with dynamic marking *fz*.
- Cb.**: Contrabass part with dynamic marking *fz*.

The score features various musical notations including triplets, slurs, and dynamic markings such as *ff*, *fz*, and *ffz*. The key signature is B-flat major (two flats).

FL. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. Es Cor. *ff*
a 2

III. IV. F *ff*

Trbe I. II. Es *ff*
a 2

I. II. Trbni *ff*

III. c Tb. *ff*

Timp. *ff*

Trgl. *ff*

Piatti *f*

Gr. Cassa *f*

I. Viol. *ff*

II. Viol. *ff*

Vlc. *ff*

Vlc. *ff*

Cb. *ff*

rit. in tempo 200

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. Es
Cor.

III. IV. F

Trbe I. II. Es

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol.

II.

Vie

Vlc.

Cb.

rit. *in tempo*

p *Soli* *p*

p *Soli* *p*

dim. *in B basso* *pp* *pp*

f *3* *3* *dim.* *fp* *p* *Sole* *a 2* *3* *a 2* *3* *p*

ff *a 2* *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

ff *3* *dim.* *fp* *p*

pp

pp

fp *pp*

fp *pp*

Ob. I. II. *rit.*

Cl. I. II. B *pp*

I. II. Es *morendo*

Cor. III. IV. B (basso) *in F*

Tbce I. II. Es *a 2 3 pp*

Timp. *pp*

I. Viol. *pp* *rit.*

II. Viol. *pp* *ppp*

Vle. *pp* *ppp*

Vlc. *pp* *ppp*

Cb. *ppp*

⑨ *in tempo Solo* 205

I. Fl. *mp* *dim.* *pp*

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

Ob. I. II. *mp* *dim.* *pp*

Cl. I. II. B *mp* *pp*

Timp. *pp*

in tempo

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

210

I. Fl. *mp*

II. *p*

Ob. I. II. *p*

Timp. *pp*

I. Viol. *ppp*

II. *ppp*

Vle. *ppp*

Vlc. *ppp*

Cb. *ppp*

Poco a poco stringendo

215

I. Fl. *p*

II. *p*

Ob. I. II. *p*

Cl. I. II. B *p*

Fag. I. II. *p*

Cor. III. IV. F *pp*

Trgl. *p*

Poco a poco stringendo

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

This page of a musical score includes the following parts and their content:

- Flutes (Fl.):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Oboes (Ob.):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Clarinets (Cl.):** I, II, and Bass (B). Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests. Part B has a melodic line with triplets and sixteenth-note runs.
- Bassoon (Fag.):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Cor Anglais (Es):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- French Horns (F):** III and IV. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Trumpets (Trbe):** I, II, and Es. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests. Part Es has a melodic line with triplets and sixteenth-note runs.
- Trumpets (Trbni):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Tuba (Tb.):** III and e. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Timpani (Timp.):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Triangle (Trgl.):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Cymbals (Piatti):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Grand Cassa (Gr. Cassa):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Violins (Viol.):** I and II. Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Viola (Vle):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Violoncello (Vlc.):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.
- Double Bass (Cb.):** Part I has a melodic line with triplets and sixteenth-note runs. Part II has a similar line with some rests.

⑩ Meno mosso. Tempo I.

The musical score is divided into two systems. The first system includes woodwinds and brass instruments, while the second system includes strings and percussion.

Woodwinds:
Fl. I. II. and Ob. I. II. play a melodic line with a *cresc.* marking and a *pp* dynamic. The Clarinet I. II. B part includes articulation marks (a 2, 6, 3) and a *cresc. cresc.* marking. The Bassoon I. II. part has a *pp* dynamic.

Brass:
Horn I. II. Es and Horn III. IV. F parts are mostly silent, with a note in the F horn part marked "in B (basso)". Trumpets I. II. and Trombones III. e Tb. are also silent.

Percussion:
Timp. is silent. Trgl. (Triangle) has a rhythmic pattern. Piatti (Cymbals) and Gr. Cassa (Gong) are silent.

Strings:
Violin I. and Violin II. parts have a *cresc.* marking and a *pp* dynamic. Viola (Vle) has a *cresc.* marking and a *pp* dynamic. Violoncello (Vlc.) and Contrabasso (Cb.) parts are also present with a *pp* dynamic.

The tempo marking "Meno mosso. Tempo I." is repeated at the beginning of the second system.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. Es
Cor.

III. IV. B
(basso)

Trbe I. II. Es

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

This musical score page includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Horns), percussion (Tympani, Triangles, Cymbals, Snare Drum), and strings (Violins, Viola, Violoncello, Contrabass). The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The brass section features a solo for the Horns. Dynamic markings such as *pp*, *p*, *fz*, and *pp* are used throughout. The score is written in a key with two flats and a 3/4 time signature.

poco a poco più animato

225

Fl. I. II. *molto cresc.* *p*

Ob. I. II. *molto cresc.* *p*

Cl. I. II. B *p molto cresc.* *p*

Fag. I. II. *p*

I. II. Es
Cor.

III. IV. B
(basso) *fz*

Frbe I. II. Es

I. II.
Trbni

III. e Tb. *p*

Timp.

Trgl. *p*

Piatti

Gr. Cassa

poco a poco più animato

I.
Viol. *cresc. poco a poco* *p*

II. *cresc. poco a poco* *p*

Vle *cresc. (fz)* *p*

Vlc. *cresc. poco a poco fz* *p*

Cb. *cresc. poco a poco fz* *p*

pesante Tempo I., grandioso

230 a 2

Fl. I. II. *mf* *ff*

Ob. I. II. *mf* *ff* a 2

Cl. I. II. B *mf* *ff* a 2

Fag. I. II. *mf* *ff* a 2

I. II. Es Cor. *mf cresc.* *ff*

III. IV. F *ff*

Trbe I. II. Es *ff* a 2

I. II. Trbni *ff*

III. e Tb. *cresc.* *fff*

Timp. *mf* *ff*

Trgl. *f*

Piatti *f*

Gr. Cassa *f*

Tempo I., grandioso

I. Viol. *mf* *ff*

II. Viol. *mf* *ff*

Vle. *mf* *ff*

Vlc. *mf molto cresc.* *ff*

Cb. *mf molto cresc.* *ff*

Fl. I. II. *a2*

Ob. I. II. *a2*

Cl. I. II. B *a2*

Fag. I. II. *a2*

I. II. Es

Cor.

III. IV. F

Trbe I. II. Es *a2*

I. II. Trbni

III. e Tb. *marc.*

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol.

II. Viol.

Vle.

Vlc. *marc.*

Cb. *marc.*

The musical score is for a symphony orchestra, page 38. It features woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns, Tuba), percussion (Timpani, Triangle, Cymbals, Gong), and strings (Violins, Viola, Violoncello, Double Bass). The score is in 3/4 time and includes various performance markings such as *a2*, *marc.*, and triplets.

Più animato

235

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. Es *ff*

Cor. *a 2*

III. IV. F *ff*

Trbe I. II. Es *ff*

I. II. *ff*

Trbni *ff*

III. e Tb. *ff*

Timp. *f* [simile]

Trgl. *f*

Piatti *f*

Gr. Cassa *f*

Più animato

I. *ff*

Viol. II. *ff*

Vlc. *ff*

Vlc. *ff*

Cb. *ff*

Fl. I. II. *ff* *a2* 240 *pesante* *a2* rit. 11 Tempo I.

Ob. I. II. *ff* *p*

Cl. I. II. B *ff* *p*

Fag. I. II. *ff* *p*

I. II. Es *ff* *p*

Cor. III. IV. F *ff* *p*

Trbe I. II. Es *ff* *p*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. *ff* *f* *p*

Trgl. *f*

Piatti *f*

Gr. Cassa

I. Viol. *ff* *pesante rit.* *p*

II. *ff* *p*

Vle. *ff* *p pizz.*

Vlc. *ff* *p*

Cb. *ff* *pizz.* *p*

Tempo I.

245

I. Viol. II. Vle. Vlc. Cb.

pp *3* *3* *3* *3* *3* *3* *3* *3* *3*

dim. *dim.* *dim.* *dim.*

250

I. Viol. II. Vle. Vlc. Cb.

ppp *ppp arco* *ppp arco* *pp* *morendo*

rit.

255

12 Allegro con fuoco $\text{♩} = 63$

260

a 2

Ob. I. II. Cl. I. II. B. Fag. I. II. Cor. III. IV. F.

mf *fz* *fz* *a 2* *mf* [*muta in A*] *p*

pp

Allegro con fuoco $\text{♩} = 63$

I. Viol. II. Vle. Vlc. Cb.

pp *fz* *fz* *pp* *pp* *pp* *pp*

265 270

Ob. I. II. *a2* *fz* *mf* *cresc.*

Cl. I. II. A

Fag. I. II. *fz*

Cor. III. IV. F *a2* *mf* *mf*

I. *fp* *cresc.* *mf* *f* *fz* *3* *3* *3* *cresc.* *fz* *fz*

II. *fp* *cresc.* *f* *fz* *3* *3* *3* *cresc.* *fz* *fz*

Vle *fp* *cresc.* *f* *fz* *6* *3* *3* *3* *cresc.* *fz* *fz*

Vlc. *fz* *mf* *cresc.*

Cb. *mf* *cresc.*

==

276

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. Es *in F* *f* *fz* *fz* *fz* *fz* *fz*

I. *f* *fz* *fz* *fz* *fz* *fz*

II. *f* *fz* *fz* *fz* *fz* *fz*

Vle *f* *fz* *fz* *fz* *fz* *fz*

Vlc.

Cb. *f*

13

Fl. I. II. *più f* *a 2* 280

Ob. I. II. *più f* *a 2*

Cl. I. II. A *più f* *a 2*

Fag. I. II. *più f*

I. II. *in E*

Cor. F

III. IV. *f*

Trbe I. II. Es *f* *in F*

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *ff*

II. *ff*

Vlc. *ff*

Vlc. *ff*

Ch. *ff*

285 290

Fl. I. II. *ff*

Ob. I. II. *ff* a 2

Cl. I. II. A *ff* a 2

Fag. I. II. *ff*

I. II. E
Cor. *ff* a 2

III. IV. F *ff*

Trbe I. II. F *ff* a 2

I. II. *ff*

Trbni

III. e Tb. *ff*

Timp. *ff*

Trgl.

Piatti

Gr. Cassa

I. *ff*

Viol. II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score for an orchestra, page 44. The score is divided into two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones), and percussion (Timpani, Triangle, Cymbals, Grand Cassa). The second system includes strings (Violins I and II, Viola, Violoncello, and Contrabass). The music is written in a key with one sharp (F#) and a common time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *ff* (fortissimo) and *a 2* (second octave). Measure numbers 285 and 290 are indicated at the top of the first system.

295 *legato* 300

I. Viol. *ff* *dim.* *p* *dim.* *pp*

II. *ff* *dim.* *p* *dim.* *pp*

Vle *ff* *dim.* *p* *dim.* *pp*

Vlc. *ff* *dim.* *p* *dim.* *pp*

Cb. *ff* *dim.* *p* *dim.* *pp*

poco rit. (14) *Allegretto grazioso* ♩=88 305

Cl. I. II. A *p* *p* *p*

Fag. I. II. *p* *p* *p*

poco rit. *Allegretto grazioso* ♩=88

I. Viol. *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

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

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

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

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

310 315

Cl. I. II. A *p* *p* *p*

Fag. I. II. *p* *p* *p*

I. Viol. *pizz.* *p* *pp*

II. *pizz.* *p* *pp*

Vle *pizz.* *p* *pp*

Vlc. *pizz.* *p* *pp*

Cb. *pizz.* *p* *pp*

320

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

==

==

325

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

15

p

mp

p

p

pp

pp

pp

arco

arco

330

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I. Viol.

II.

Vlc.

Vlc.

Cb.

==

==

335
a 2

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I. Viol.

II.

Vlc.

Vlc.

Cb.

arco

div.

poco marcato

Ob.I.II. *a 2* 340

Cl.I.II.A

Fag.I.II.

Cor.III.IV.F *in E*

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

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

Ob.I.II. 345 *poco rit.* 350

Cl.I.II.A

Fag.I.II.

Cor.III.IV.E

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

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

in tempo

355

Ob. I. II. *p*

Cl. I. II. A

Fag. I. II. *p*

I. II. Cor. E

III. IV. *pp* *dim.*

in tempo

I. Viol. *spiccato* *pp*

II. *legato* *dim.*

Vlc. *pizz.* *p* *dim.* *pp*

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

Cb. *p* *pp*

=

16

360

Ob. I. II. *p*

Fag. I. II. *p*

I. II. Cor. E

III. IV. *p*

Trgl. *p*

I. Viol. *pp*

II. *pp*

Vlc. *pp*

Vlc. *pp*

Cb. *pp*

Ob.I.II. 365

Fag.I.II.

Cor.III.IV.E

Trgl.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Ob.I.II. 370

Fag.I.II.

Cor.III.IV.E

Trgl.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Ob.I.II. 375 *p.* 380

Fag.I.II.

Cor.III.IV.E *p.*

Trgl.

I. Viol. *dim.* *mp*

II. *dim.* *pp*

Vle *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

I. Fl. *mp*

II. *mp*

Ob.I.II.

Cl.I.II.A *mp* *cresc.*

Fag.I.II. *mp* *[cresc.]*

Cor.I.II.E

I. Viol. *mp* *cresc.*

II. *mp* *cresc.*

Vle *mp arco* *cresc.*

Vlc. *mp arco* *cresc.*

Cb. *mp* *cresc.*

385

I. Fl. II.

Ob.I.II.

Cl.I.II.A

Fag.I.II.

Cor.I.II.E

I. Viol. II.

Vle.

Vlc.

Cb.

dim.

p

mp

mf

Measures 297-300. The woodwind section includes Flute II, Oboe I/II, Clarinet I/II A, Bassoon I/II, and Cor Anglais I/II E. The string section includes Violin I/II, Viola, Violoncello, and Contrabass. Dynamics include *dim.*, *p*, *mp*, and *mf*.

300

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I. Viol. II.

Vle.

Vlc.

Cb.

mf

dim.

Measures 301-304. The woodwind section includes Oboe I/II, Clarinet I/II A, and Bassoon I/II. The string section includes Violin I/II, Viola, Violoncello, and Contrabass. Dynamics include *mf* and *dim.*.

395

Ob.I.II. *p* *p dim.*

Fag.I.II. *p* *p dim.*

Cor.I.II.E *p dim.*

I. Viol. *dim.*

II. Viol. *dim.*

Vlc. *dim.*

Vlc.

Cb.

400

Ob.I.II. *mp*

Fag.I.II.

Cor.I.II.E *mp*

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

II. Viol. *pp*

Vlc. *pp* *pizz.* *p*

Vlc. *pizz.* *[p]* *pizz.*

Cb. *mp*

(17)

415

I. Fl.
II. Fl.
I. Ob.
II. Ob.
Cl. I. II. A.
Fag. I. II.
I. II. Cor. E.
III. IV. Cor. E.
Trbc. I. II. E.
I. II. Trbni.
III. c. Trb.
Timp.
Trgl.
Piatti
Gr. Cassa
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

420

I. Fl. I.
II. Fl. II.
I. Ob.
II. Ob.
Cl. I. II. A.
Fag. I. II. ^{a2}
I. II. Cor. E.
III. IV. Cor. F.
Trbe I. II. E.
I. II. Trbni.
III. e. Tb.
Timp.
Trgl.
Piatti.
Gr. Cassa.
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

Detailed description of the musical score: This page of a musical score, numbered 56, contains measures 418 through 422. The score is for a full orchestra. The woodwind section includes two flutes (I and II), two oboes (I and II), a clarinet in A (I and II), and two bassoons (I and II, with a second octave marked 'a2'). The brass section consists of two cor Anglais (I and II), four trumpets (I, II, III, IV), two trombones (I and II), and three tubas/euphoniums (III, e, and Tb). The percussion section includes timpani, triangle, cymbals, and a large drum. The string section has two violins (I and II), viola, violin, and cello. The score features complex melodic lines for the woodwinds and strings, with various articulations and dynamics. The brass parts are mostly rests, indicating they are not playing in this section. The percussion parts provide a steady rhythmic accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

18

425

The musical score is arranged in several systems. The first system includes Flutes I & II, Oboes I & II, Clarinets I, II, & A, Bassoon I & II, and Cor Anglais I & II. The second system includes Trumpets I, II, & E, Trombones I, II, & Eb, and Tuba/Euphonium. The third system includes Timpani, Triangle, Cymbals, and Grand Cassa. The fourth system includes Violins I & II, Viola, Violoncello, and Contrabass. Dynamics include *cresc.*, *ff*, *ff^a2*, *in E*, *ff*, *ffⁱ*, *ff pesante*, *ff arco*, and *ff*. There are also markings for *3* (triplets) and *mf*.

Fl. I. II. *a 2* 430

Ob. I. II. *a 2*

Cl. I. II. A *a 2*

Fag. I. II.

I. II. Cor. E

III. IV. *a 2*

Trbc. I. II. E

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol.

II. *f* *pesante*

Vle. *pesante*

Vlc.

Cb.

435

440

Fl. I, II. *ff*

Ob. I, II. *ff*

Cl. I, II, A. *ff*

Fag. I, II. *ff*

I, II. Cor. E. III, IV. *ff*

Trbe I, II, E. *ff*

I, II. Trbni. III e Tb. *ff*

Timp. *ff*

Trgl. *ff*

Piatti *ff*

Gr. Cassa *ff*

I. Viol. *ff*

II. *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

in F

f *dim.*

f *dim.*

Un poco più mosso, ma non troppo

445

Fl. I. II. *mf* a 2
Ob. I. II. *mf*

Un poco più mosso, ma non troppo

Viol. I. *pp* sempre staccato
Viol. II. *pp* sempre staccato
Vle. *pp* sempre staccato
Vlc. *pp*
Cb. *pp*



Fl. I. II. a 2 450
Ob. I. II. a 2
Cl. I. II. A a 2
Cor. III. IV. E in F *p*

Viol. I. II.
Vle.
Vlc.
Cb.

455

I. Fl. I. *fz*

II. Fl. II. *fz*

Ob. I. II. *fz* *a2*

Cl. I. II. A. *fz* *p*

Fag. I. II.

I. II. F. Cor. *fz* *p*

III. IV. F.

Trbc I. II. E.

I. II. Trbni

III. e. Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *v*

II. Viol. *v*

Vle. *v*

Vlc. *v*

Cb. *v*

ff *mezza voce* 480 *ff*

I. Fl. *mezza voce*

II. Fl. *mezza voce*

Ob. I. II. *mezza voce* *a 2*

Cl. I. II. A *[p]*

Fag. I. II.

I. II. F Cor. *pp*

III. IV. F

Trbe I. II. E

I. II. Trbni

III. c Tb.

Timp.

Trgl. *p*

Piatti *pp*

Gr. Cassa *pp*

I. Viol. *pizz.* *9*

II. *9*

Vle *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

Detailed description: This page of a musical score (page 62) features a variety of instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II in A, and Bassoons I and II. The brass section consists of Horns I, II, F, and III, IV, F; Trumpets I and II in E; Trumpets I and II in B; and Trombones III and C. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *ff*, *mezza voce*, *pp*, and *p*. A tempo marking of 480 is present at the top. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

465 *fp* 470

I. Fl. I. II. Ob. I. II. Cl. I. II. A. Fag. I. II. I. II. F. Cor. III. IV. F. Trbc I. II. E. I. II. Trbni III. e Tb. Timp. Trgl. Piatti Gr. Cassa I. Viol. II. Vle Vlc. Cb.

a 2

fp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

I. Fl. I. II. *fz*

Ob. I. II. *fz*

Cl. I. II. A *fz*

Fag. I. II.

I. II. F Cor. *mf*

III. IV. F *mf*

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *mf*

II. *mf*

Vle *mf*

Vlc. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score for a symphony orchestra, page 64 of 64, numbered 476. The score is arranged in systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II (A), and Bassoons I and II. The second system includes Horns I, II, F and III, IV, F; Trumpets I, II, E; and Trombones I, II, and III & Eb. The third system includes Timpani, Triangle, Cymbals, and Grand Cassa. The fourth system includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing melodic lines with various articulations and dynamics, including *fz* (forzando) and *mf* (mezzo-forte). The percussion parts consist of rhythmic patterns. The string parts feature triplet figures and other rhythmic motifs.

480

Flutes: I, II. *[dim.]* *p*

Oboes: I, II. *[dim.]* *p*

Clarinets: I, II. A *[dim.]* *p*

Bassoon: I, II. *(mf)* *[dim.]* *p*

Cor Anglais: I, II. F *[dim.]* *p p*

Trumpets: I, II. E

Trombones: I, II. *[dim.]* *p*

Percussion: Timp., Trgl., Piatti, Gr. Cassa

Violins: I, II. *dim.* *p* *arco*

Viola: *dim.* *p*

Violoncello: *dim.* *p*

Double Bass: *dim.* *p*

19

485

I. Fl. I. II. *mp*

Ob. I. II. *mp*

Ce. I. II. A. *mp*

Fag. I. II. *mp*

I. II. Cor. F. *mp*

III. IV. *mp*

Trbe I. II. E.

I. II. Trbni

III. e Tb. *mp*

Timp. *p*

Trgl. *pp*

Piatti *pp*

Gr. Cassa *pp*

I. Viol. *mf molto espressivo p*

II. *mf molto espressivo p*

Vle. *mp*

Vlc. *mp* 3

Cb. *mp*

poco a poco crescendo

490 ³ 495

I. Fl. I. II. Ob. I. II. Cl. I. II. A. Fag. I. II. Cor. F. III. IV. Trbc. I. II. E. I. II. Trbni III. c. Tb. Timp. Trgl. Piatti Gr. Cassa

Detailed description: This block contains the musical score for woodwinds and percussion. It consists of ten staves. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais (F), Trumpets I and II (E), Trombones I and II (B), and Bass Trombone (C). The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with a dynamic marking of 'poco a poco crescendo'.

poco a poco crescendo

I. Viol. II. Vlc. Vlc. Cb.

Detailed description: This block contains the musical score for the string section, consisting of five staves: Violin I, Violin II, Violoncello (Cello), Violoncello (Double Bass), and Contrabasso. The score features a melodic line with triplets and a dynamic marking of 'poco a poco crescendo'. A 'div.' (divisi) marking is present in the Violin I part.

Musical score for woodwinds and percussion. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I and II, Trumpets I, II, III, and IV, Trombones I, II, and E, Trumpets III and Euphonium, Timpani, Triangle, Cymbals, and Grand Cassa. The woodwinds play a rhythmic pattern of eighth notes, with dynamics marked *mf*. The percussion parts feature a steady eighth-note pattern for the timpani and cymbals, and a rhythmic pattern for the triangle and grand cassa.

Musical score for strings. The score includes parts for Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth notes, with dynamics marked *mf* and *f*. The violins have a crescendo marking *[cresc.]*. The violoncello and contrabasso parts feature triplet markings.

505

20

This musical score page contains measures 505 through 510. The instruments and their parts are as follows:

- Flutes (Fl. I, II):** Play a melodic line with grace notes and accents. Measure 509 features a *fz* dynamic.
- Oboe (Ob. I. II.):** Plays a melodic line with grace notes and accents. Measure 509 features a *fz* dynamic and a second octave (*a 2*) marking.
- Clarinets (Cl. I. II. A):** Play a rhythmic accompaniment of eighth notes, starting at *[mf]*.
- Bassoon (Fag. I. II.):** Plays a melodic line with grace notes and accents. Measure 509 features a *fz* dynamic and a second octave (*a 2*) marking.
- Cor Anglais (Cor. F. III. IV.):** Play a melodic line with grace notes and accents. Measure 509 features a *fz* dynamic.
- Trumpets (Trbc. I. II. E):** Remain silent.
- Trumpets (Trbni I. II.):** Remain silent.
- Tuba (Tb. III. e. Tb.):** Remain silent.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes.
- Triangle (Trgl.):** Play a rhythmic pattern of eighth notes.
- Cymbals (Piatti):** Play a rhythmic pattern of eighth notes.
- Grand Cassa (Gr. Cassa):** Play a rhythmic pattern of eighth notes.
- Violins (Viol. I, II):** Play a melodic line with grace notes and accents. Measure 509 features a *f* dynamic.
- Viola (Vlc.):** Play a melodic line with grace notes and accents. Measure 509 features a *f* dynamic.
- Violoncello (Vlc.):** Play a melodic line with grace notes and accents. Measure 509 features a *f* dynamic and an *arco* marking.
- Double Bass (Cb.):** Play a melodic line with grace notes and accents. Measure 509 features a *f* dynamic and an *arco* marking.

I. FL. II.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV.

Trbe I. II. Es.

I. II. Trbni

III. c. Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

Allegro con fuoco ♩ = ♩, ♩ = 63

I. Viol.

II.

Vle

Vlc.

Cb.

530 a 2 535 a 2

Ob. I. II. *f* *a 2* *f* *a 2*

Fag. I. II. *f* *a 2* *f* *a 2*

Cor. III. IV. F. *f* *f*

I. Viol. *ffz* *ffz*

II. *ff*

Vlc. *ff*

Vlc. *ff* *fz* *ff* *fz* *ff*

Cb. *ff* *fz* *ff* *fz* *ff*

a 2 540

Ob. I. II. *f* *f* *a 2*

Cl. I. II. B. *f*

Fag. I. II. *f*

Cor. I. II. F. *mf* Solo *mf* *f* *a 2*

I. II. Trbni *f* *fz* *fz*

III. e Tb. *f* *fz* *fz*

I. Viol. *fz* *fz* *ff* *ff*

II. *fz* *fz* *ff* *ff*

Vlc. *ff* *ff* *ff* *ff*

Vlc. *f* *ff* *ff* *ff*

Cb. *f* *ff* *ff* *ff*

f rinforzando *f* *ff* *ff*

Solo

22

545

550

Fl. I. II. *pp*

Ob. I. II. *a 2 pp*

I. II. Trbni *pp*

III. e Tb. *pp*

Piatti *pp*

I. Viol. *p mp*

II. Viol. *p*

Vle. *p*

Vlc. *[div.] pp*

Cb. *pizz. pp*

Fl. I. II. *mp*

Ob. I. II. *a 2*

Trbe I. II. Es *in F mp*

I. II. Trbni *pp*

III. e Tb. *pp*

Piatti *pp*

I. Viol. *ppp*

II. Viol. *ppp*

Vle. *ppp pizz.*

Vlc. *pp arco*

Cb. *pp*

500 565

Fl. I. II. Ob. I. II. Cl. I. II. B. Trbe I. II. F. Trbni I. II. Piatti I. Viol. II. Vle Vlc. Cb.

a 2 570

Ob. I. II. Cl. I. II. B. Cor. I. II. F. I. Viol. II. Vle Vlc. Cb.

23 Molto vivace ♩ = 132
575 580

Fl. I, II.
Ob. I, II.
Cl. I, II, B.
Fag. I, II.
I, II.
Cor. F.
III, IV.
Trgl.

Molto vivace ♩ = 132

I.
Viol.
II.
Vle.
Vlc.
Cb.

Fl. I, II.
Ob. I, II.
Cl. I, II, B.
Fag. I, II.
Cor. I, II, F.
I.
Viol.
II.
Vle.
Vlc.
Cb.

585

I. Viol. I. *ff*

II. Viol. II. *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

stringendo

590

(24) Più mosso ♩ = 160

I. Viol. I. *ff* *fz* *dim.* *pp*

II. Viol. II. *ff* *pp*

Vle. *ff* *pp*

Vlc. *f* *pp*

Cb. *f* *pp*

595

600

I. Viol. I. *dim.* *pp*

II. Viol. II. *dim.* *pp*

Vle. *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

Ob. I. II. *mf* *p* 605 a2 610

Cl. I. II. B *p*

Fag. I. II. *mf* *p*

Cor. III. IV. F *fp* *p*

I. *fp* *fz* *pizz.* *p*

Viol. II. *fz* *pizz.* *p*

Vle *fz* *pizz.* *p*

Vlc. *fp* *fp* *f* *p*

Cb. *fp* *fp* *f*

Ob. I. II. a2 615 *fp*

Cl. I. II. B *fp*

Fag. I. II. *fp*

Cor. III. IV. F *fp*

I. *fp*

Viol. II. *fp*

Vle *fp*

Vlc. *fp*

Cb.

This musical score page features the following instruments and parts:

- Woodwinds:** Flute I & II (Fl. I. II.), Oboe I & II (Ob. I. II.), Clarinet I & II in B-flat (Cl. I. II. B), Bassoon I & II (Fag. I. II.), Cor Anglais I & II (Cor. F. III. IV.), Trumpet I, II, & F (Trbe. I. II. F), Trombone I, II, & E-flat (Trbni. III. e. Tb.), and Timpani (Timp.).
- Brass:** Trumpet I, II, & F (Trbe. I. II. F), Trombone I, II, & E-flat (Trbni. III. e. Tb.), and E-flat Trombone (III. e. Tb.).
- Strings:** Violin I & II (Viol. I. II.), Viola (Vlo.), Violoncello (Vlc.), and Contrabass (Cb.).

Key musical markings include dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as performance instructions like *arco* (arco) and *cresc.* (crescendo). Measure numbers 620 and 625 are indicated at the top of the woodwind staves.

This musical score page includes the following parts and markings:

- Woodwinds:** Flute I & II (Fl. I, II), Oboe II (Ob. II), Clarinet in B-flat (Cl. II, B), Bassoon I & II (Fag. I, II).
- Brass:** Horn I & II (I, II), Trumpet in F (Cor. F), Horn III & IV (III, IV), Trombone I, II & F (Trb. I, II, F), Trombone I (I, II), Trombone III & E-flat (III, eTb.).
- Drum Kit:** Timpani (Timp.), Triangle (Trgl.), Cymbals (Piatti), Grand Cassa (Gr. Cassa).
- Strings:** Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vlc.), Contrabass (Cb.).

Measure numbers 430 and 435 are indicated above the woodwind staves. A circled measure number 25 is located above the Flute I & II staff. The string parts feature dynamic markings such as *f* and *fz*.

040

Fl.II. *a2*

Ob.II. *a2*

Cl.II.B

Fag.I.II. *a2*

III. *a2*

Cor.F

III.IV.

Trbni I.II.F

I.II.

Trbni

III.eTb.

Timp.

Trgl.

Piatti

Gr.Cassa

I. *cresc.*

Viol. *ff*

II. *cresc.* *ffz* *fp* *P dim.*

Vle. *cresc.* *ff* *ffz*

Vlc. *cresc.* *ff* *ffz*

Cb. *cresc.* *ff* *ffz*

645 650

I. Fl. II.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. Viol. II.

Vle.

Vlc.

Cb.

pp

pp pizz.

655 660

I. Fl. II.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. Viol. II.

Vle.

Vlc.

Cb.

fz

fz arco

Fl.I.II. *p* 665

Ob.I.II. *p*

Cl.I.II.B

Fag.I.II. *p*

I. Viol. *p*

II. Viol. *p*

Vle. *p pp*

Vlc. [*p*] *pp*

Cb. *p pp* pizz. arco

Fl.I.II. 670 675

Ob.I.II.

Cl.I.II.B

Fag.I.II.

I. Viol. *fz*

II. Viol. *fz*

Vle. *fz fz*

Vlc. *fz*

Cb. *fz*

(26) ^{a2} ^{HHO}

Fl. I. II. *f*

Ob. I. II. *f*

Cl. I. II. B *f*

Fag. I. II. *f*

I. II. Cor. F *f*

III. IV. *f*

Trbe I. II. F *f*

I. II. Trbni

III. e Tb.

Timp. *f*

Trgl.

Piatti

Gr. Cassa

I. Viol. *f*

II. *f*

Vle *f*

Vlc. *f*

Cb. *f*

085

Fl. I. II. *ff* *a2*

Ob. I. II. *ff* *a2*

Cl. I. II. B *ff* *3*

Fag. I. II. *ff* *3* *a2*

I. II. Cor. F *f*

III. IV. *f* *a2*

Trbe I. II. F *f*

I. II. Trbni

III. e Tb.

Timp. *f*

Trgl.

Piatti

Gr. Cassa

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff* *3* *fz* *3* *fz* *3*

Cb. *ff* *3* *fz* *3* *fz* *ff*

This musical score page, numbered 86, contains the following parts and measures:

- 690** **a2** **Fl. I.II.** (Flute I and II): Treble clef, playing a melodic line with triplets and slurs.
- Ob. I.II.** (Oboe I and II): Treble clef, playing a melodic line with triplets and slurs.
- Cl. I.II.B.** (Clarinet I and II in B): Treble clef, playing a melodic line with triplets and slurs.
- 695** **Fag. I.II.** (Bassoon I and II): Bass clef, playing a melodic line with triplets and slurs.
- I.II. Cor. F.** (Trumpet I and II in F): Treble clef, playing a melodic line.
- III.IV.** (Trumpet III and IV): Treble clef, playing a melodic line.
- Trbe I.II.F.** (Trumpet I and II in F): Treble clef, rests.
- I.II. Trbni.** (Trombone I and II): Bass clef, rests.
- III.e Tb.** (Trombone III and E): Bass clef, rests.
- Timp.** (Timpani): Bass clef, rests.
- Trgl.** (Trigon): Bass clef, rests.
- Piatti** (Cymbals): Bass clef, rests.
- Gr. Cassa** (Gong): Bass clef, rests.
- I. Viol.** (Violin I): Treble clef, playing a melodic line.
- II. Viol.** (Violin II): Treble clef, playing a melodic line.
- Vle.** (Viola): Bass clef, playing a melodic line.
- Vlc.** (Violoncello): Bass clef, playing a melodic line with triplets.
- Cb.** (Contrabasso): Bass clef, playing a melodic line.

The score concludes with a **ff** (fortissimo) dynamic marking at the bottom center.

700

705

FL. I. II. *ff* *fz*

Ob. I. II. *ff* *fz*

Cl. I. II. B. *ff* *fz*

Fag. I. II. *ff* *fz*

I. II. Cor. F. *ff* *fz*

III. IV. *ff* *a2 fz*

Trbe I. II. F. *a2*

I. II. Trbni *f fz*

III. e. Tb. *f fz*

Timp. *f*

Trgl.

Piatti *mf* *mf*

Gr. Cassa

I. Viol. *ff* *ff*

II. *ff* *ff*

Vle. *ff* *ff*

Vlc. *ff* *fz* *ff*

Cb. *ff* *fz* *ff*

FL.I.II. *fz* *fz* *fz* *f* *a2* 710

Ob.I.II. *fz* *fz* *fz* *f*

Cl.I.II.B *fz* *fz* *fz*

Fag.I.II. *fz* *fz* *fz* *f*

I.II. *fz* *fz* *fz* *f*

Cor.F *a2* *fz* *fz* *fz*

III.IV. *fz* *fz* *fz*

Trbne III.e Tb.

I. Viol. *f*

II. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

FL.I.II. *mf* 715 *mp* 720

Cl.I.II.B *f* *dim.* *p*

Fag.I.II. *f* *dim.* *dim.* *p* [*p*]

Cor.I.II.F *f* *dim.* *dim.* *p* *pp*

I. Viol. *f* *dim.* *Larco* *pp* II. pizz. *Larco* *pp* arco

II. *f* *dim.* *pp* II. pizz. *Larco* *pp* arco

Vle. *pp* II. pizz. *Larco* *pp* arco

Vlc. *pp* II. pizz. *Larco* *pp* arco

725

(28)

730

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cor. I. II. F

I. Viol.

II. Viol.

Vlc.

Vlc.

Cb.

dim.

ppp

ppp

ppp

pp

pp

pp

pp

pizz.

pp

735

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cor. I. II. F

I. Viol.

II. Viol.

Vlc.

Vlc.

Cb.

mf

mf

mf

pp

pp

pp

740

f

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cor. III. IV. F

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

745

cresc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cor. III. IV. F

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

cresc.

cresc.

cresc. poco a poco -

cresc -

cresc poco a poco -

755

Fl. I. II. *fz* *più f* *fz*

Ob. I. II. *fz* *più f* *fz*

Cl. I. II. B

Fag. I. II. *fz* *più f* *fz*

I. II. F
Cor.

III. IV. F *fz* *più f* *fz*

Trbe I. II. F *più f*

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *più f*

II. *più f*

Vle *più f*

Vlc. *cresc.* *più f*

Cb. *cresc.* *più f*

760

Fl. I. II. *f* *fz* *ff*

Ob. I. II. *f* *fz* *ff*

Cl. I. II. B *f* *fz* *ff*

Fag. I. II. *f* *fz* *ff*

I. II. F
Cor. *f*

III. IV. F *f*

Trbe I. II. F *f*

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *f* *cresc.*

II. Viol. *f* *cresc.*

Vle *f* [*cresc.*]

Vlc. *f* *cresc.*

Cb. *f* *cresc.*

765

Detailed description: This is a page of a musical score for a symphony orchestra, page 93. The score is divided into several systems. The first system includes woodwinds: Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, and Bassoons I and II. The second system includes brass: Horns I, II, F (French Horns), Horns III, IV, F, Trumpets I, II, F, and Trombones I, II, Bass Trombone, and Euphonium/Tuba. The third system includes percussion: Timpani, Triangle, Cymbals, and Grand Cassa. The fourth system includes strings: Violins I and II, Viola, Violoncello, and Contrabass. The woodwind parts feature triplets and dynamic markings of *f*, *fz*, and *ff*. The string parts feature a rhythmic pattern of eighth notes with a *cresc.* marking. A rehearsal mark '765' is placed above the first measure of the woodwind section.

770

Fl. I. II. *fz* *ff*

Ob. I. II. *fz* *ff*

Cl. I. II. B *fz* *ff*

Fag. I. II. *ff*

I. II. F
Cor. *ff*

III. IV. F *ff*

Trbe I. II. F *f*

I. II.
Trbni

III. e Tb.

Timp. *f*

Trgl.

Piatti

Gr. Cassa

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score for an orchestra, numbered 94 and starting at measure 770. The score is arranged in a standard orchestral layout. The woodwind section includes Flutes (I and II), Oboes (I and II), Clarinets (I and II, B-flat), and Bassoons (I and II). The brass section includes Horns (I, II, F and III, IV, F), Trumpets (I and II, F), Trombones (I and II), and a third Trombone/Euphonium. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The string section includes Violins (I and II), Viola, Violoncello, and Contrabass. The score features various dynamics such as *fz* (forzando), *ff* (fortissimo), and *f* (forte). There are also articulation marks like accents and slurs, and some triplets. The key signature has one flat (B-flat), and the time signature is 4/4. The page number 94 is in the top left corner, and the measure number 770 is centered above the first staff.

This page of a musical score, numbered 96, features a variety of orchestral instruments. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II in B-flat, Bassoons I & II, Horns I, II, F, and III, IV, F, Trumpets I, II, and Trombones III, and E. The percussion section consists of Timpani, Triangle, Cymbals, and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a common time signature. It contains several measures of music, with specific performance instructions such as *ff* (fortissimo) and *a 2* (second ending). The woodwinds and strings play complex rhythmic patterns, often in triplet or sixteenth-note groupings. The brass instruments provide harmonic support with sustained notes and dynamic markings. The percussion instruments are marked with rests, indicating they are not playing in these measures.

29 Poco più mosso

705

FL. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*
a 2

I. II. F *ff*
Cor. a 2

III. IV. F *ff*

Trbe I. II. F *ff*

I. II. *ff*
Trbni

III. e Tb. *ff*

Timp. *ff*

Trgl. *f*

Piatti

Gr. Cassa

Poco più mosso

I. *ff*
Viol.

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. F *f* *a 2*

Cor. *f*

III. IV. F *f*

Trbe I. II. F *f*

I. II. *f* *a 2*

Trbni *f*

III. e Tb. *f*

Timp.

Trgl. *f*

Piatti

Gr. Cassa

I. *ff*

Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

810

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. F

Trbe I. II. F

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

The musical score for page 100, measures 810-815, is written in B-flat major. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) play a melodic line starting in measure 810. The woodwinds and strings use triplets and accents. The brass section (Cor Anglais, Trumpets, Trombones) has rests. The percussion section (Timpani, Triangles, Cymbals, Grand Cassa) also has rests. Dynamics include *ff* and accents.

815 **30** Più mosso, vivacissimo $\text{♩} = 144$

820

Fl. I. II.

Ob. I. II. *a 2*

Cl. I. II. B

Fag. I. II. *a 2*

I. II. Cor. F

III. IV. *ff* *a 2*

Trbe I. II. F *mf*

I. II. Trbni *mf*

III. e Tb.

Timp. *ff* *fz* *(fz)* *fz*

Trgl.

Piatti

Gr. Cassa

Più mosso, vivacissimo $\text{♩} = 144$

I. Viol. *fz*

II. *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff* *fz* *fz*

a2 825

FL. I. II.
Ob. I. II.
Cl. I. II. B.
Fag. I. II.
I. II.
Cor. F.
III. IV.
Trbe I. II. F.
I. II.
Trbni
III. e Tb.
Timp.
Trgl.
Piatti
Gr. Cassa
I.
Viol.
II.
Vle
I.
Vlc.
II.
Cb.
ff
fz
marcatissimo
ff

Detailed description of the musical score: This page contains the musical score for measures 825-828. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features melodic lines with dynamic markings of *f* and *ff*. The brass section (Cor, Trumpets, Trombones) provides harmonic support with *ff* dynamics. The percussion section (Timp, Trgl, Piatti, Gr. Cassa) has a rhythmic pattern starting in measure 825. The string section (Violins, Violas, Cellos) includes triplets and *marcatissimo* markings. The score is in a key with one flat and a 4/4 time signature.

840

Fl. I. II. *fz* *fz* *fz* *fz* *fz* *ff*

Ob. I. II. *fz* *fz* *fz* *fz* *fz* *ff*

Cl. I. II. B *fz* *fz* *fz* *fz* *fz* *ff*

Fag. I. II. *fz* *fz* *fz* *fz* *fz* *ff*

I. II. Cor. F *ff*

III. IV. *ff*

Trbe I. II. F *ff*

I. II. Trbni *ff*

III. e Th. *ff*

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol. *fz* *fz* *fz* *fz* *ff*

II. *fz* *fz* *fz* *fz* *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score, page 104, numbered 840. It features a woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II in B-flat, Bassoons I & II), a brass section (Cor Anglais I & II, Trumpets I & II, Trombones I, II, and Euphonium/Tuba), and a string section (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and strings are marked with *fz* (forzando) and *ff* (fortissimo). The brass section includes Cor Anglais I & II, Trumpets I & II, and Trombones I, II, and Euphonium/Tuba. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa. The score is written in a key signature of one flat and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion play a more static accompaniment. The woodwinds and strings are marked with *fz* and *ff*. The brass section includes Cor Anglais I & II, Trumpets I & II, and Trombones I, II, and Euphonium/Tuba. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Triangle, Cymbals, and Grand Cassa.

This page of a musical score, numbered 105, contains the following parts and markings:

- Fl. I. II.**: Flute parts with *ff* dynamic and *a2* markings.
- Ob. I. II.**: Oboe parts with *ff* dynamic and *a2* markings.
- Cl. I. II. B.**: Clarinet parts with *ff* dynamic and *a2* markings.
- Fag. I. II.**: Bassoon parts with *ff* dynamic.
- Cor. F. I. II.**: Trumpet parts with *ff* dynamic.
- Trbn. I. II. F.**: Trombone parts with *ff* dynamic.
- Trbn. III. e. Tb.**: Euphonium and tuba parts with *ff* dynamic.
- Timp.**: Timpani part.
- Trgl.**: Triangle part.
- Piatti**: Cymbals part.
- Gr. Cassa**: Grand Cassa part.
- Viol. I. II.**: Violin parts with *ff* dynamic and *6* (sixteenth notes) markings.
- Vle.**: Viola part with *ff* dynamic and *6* markings.
- Vlc.**: Violoncello part with *ff* dynamic.
- Cb.**: Contrabasso part with *ff* dynamic.

31 Grandioso
850 a2

Fl. I. II. 855

Ob. I. II. a2

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. III. IV.

Trbe I. II. F a2

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

Grandioso

I. Viol.

II. Viol.

Vle.

Vlc.

Ch.

Fl. I. II. *a 2*
 Ob. I. II. *a 2*
 Cl. I. II. B
 Fag. I. II. [A]
 Cor. F *ff*
 III. IV. *ffz*
 Trbe I. II. F *ff*
 I. II. Trbni
 III. e Tb. *fz*
 Timp. *ff*
 Trgl.
 Piatti
 Gr. Cassa
 I. Viol. *ff*
 II. *ff*
 Vle. *ff*
 Vlc. *ff*
 Cb. *ff*

Musical score for orchestra, page 107. The score includes parts for Flutes (Fl. I. II.), Oboes (Ob. I. II.), Clarinets (Cl. I. II. B), Bassoon (Fag. I. II.), Cor Anglais (Cor. F), Trumpets (Trbe I. II. F), Trombones (I. II., III. e Tb.), Timpani (Timp.), Percussion (Trgl., Piatti, Gr. Cassa), Violins (I., II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamics such as *ff* (fortissimo), *ffz* (fortissimo zingando), and *fz* (forzando). There are also markings for *a 2* (second octave) and *800* (pitch bending). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

This musical score page, numbered 108, features a variety of orchestral instruments. The top section includes Flute I & II (Fl. I, II), Oboe I & II (Ob. I, II), Clarinet I, II & Bass (Cl. I, II, B), and Bassoon I & II (Fag. I, II). The middle section contains Horn I, II (I, II), Cor Anglais (Cor. F), Horn III & IV (III, IV), Trumpet I, II & F (Trbe I, II, F), Trumpet I, II (I, II), and Trombone I, II & Bass (III, e Tb.). The percussion section includes Timpani (Timp.), Triangle (Trgl.), Cymbals (Piatti), and Grand Cassa (Gr. Cassa). The bottom section is for the string ensemble, with Violin I & II (Viol. I, II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 3/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like *ffz*, *ff*, and *f*. Performance instructions like *pp* and *pppp* are also present. A rehearsal mark '805' is located at the beginning of the Flute I part. The page concludes with a double bar line.

32

870 875

Fl. I, II. Ob. I, II. Cl. I, II. B. Fag. I, II.

I, II. Cor. F. III, IV. Trbe I, II. F. I, II. Trbni. III. e. Tb.

Timp. Trgl. Piatti. Gr. Cassa.

I. Viol. II. Vle. Vlc. Cb.

f *ff*

Detailed description: This page of a musical score contains measures 870 through 875. The top section features woodwinds: Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, and Bassoon I and II. The middle section includes brass instruments: Horns I and II, Cor Anglais (F), Horns III and IV, Trumpets I and II in F, Trumpets I and II in B-flat, and Trombones III and E. The percussion section consists of Timpani, Triangle, Cymbals, and Grand Cassa. The bottom section is for strings: Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 2/4 time signature. Measures 870-874 show a complex texture with many sixteenth-note passages in the woodwinds and strings. Measure 875 features a fortissimo (*ff*) dynamic marking across several instruments, including the strings and woodwinds.

This musical score page contains the following parts and their respective staves:

- Fl. I. II.**: Flute I and II staves.
- Ob. I. II.**: Oboe I and II staves.
- Cl. I. II. B.**: Clarinet I and II in B-flat staves.
- Fag. I. II.**: Bassoon I and II staves.
- Cor. F.**: Horn in F staff.
- III. IV.**: Horns III and IV staves.
- Trbe I. II. F.**: Trumpets I and II in F staves.
- Trbni I. II.**: Trombones I and II staves.
- III. e. Tb.**: Trombone III and Euphonium/Tuba staff.
- Timp.**: Timpani staff.
- Trgl.**: Triangle staff.
- Piatti**: Cymbals staff.
- Gr. Cassa**: Grand Cassa (Kettledrum) staff.
- I. Viol.**: Violin I staff.
- II. Viol.**: Violin II staff.
- Vle.**: Viola staff.
- Vlc.**: Violoncello (Cello) staff.
- Cb.**: Contrabasso (Double Bass) staff.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a variety of musical notations including rests, notes, slurs, and dynamic markings such as *pp*, *mf*, and *ff*. The woodwind and brass sections play sustained chords and melodic lines, while the strings play a rhythmic accompaniment of eighth notes.

885

Fl. I.II.

Ob. I.II.

Cl. I.II.B

Fag. I.II.

I.II.
Cor. F

III.IV.

Trbe I.II.F
Sole
a2
ff

I.II.
Trbni

III.e Th.

Timp.

Trgl.

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

Maestoso e molto rit. $\text{♩} = \text{♩}$

890

895

Fl. I, II.

Ob. I, II.

Cl. I, II, B.

Fag. I, II.

a2

a2

a2

a2

I, II.

Cor. F.

III, IV.

Trbe I, II, F.

I, II.

Trbni.

III e Tb.

ff

ff

ff

Timp.

Trgl.

Piatti

Gr. Cassa

Maestoso e molto rit. $\text{♩} = \text{♩}$

I.

Viol.

II.

Vle.

Vlc.

Cb.

ff

ff

ff

ff

in tempo

900

FL. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B. *ff*

Fag. I. II. *ff*

I. II. Cor. F. *ff*

III. IV. *ff*

Trbe I. II. F. *ff*

I. II. Trbni *ff*

III. e. Tb. *ff*

Timp. *ff*

Trgl. *f*

Piatti *f*

Gr. Cassa *f*

Detailed description: This block contains the woodwind and percussion staves. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) play sustained notes with a forte (ff) dynamic. The percussion (Tympani, Triangle, Cymbals, Snare Drum) provides rhythmic accompaniment with various dynamics (f, ff).

in tempo

I. Viol. *ff*

II. *ff*

Vle. *ff* div.

Vlc. *ff*

Cb. *ff*

Detailed description: This block contains the string staves. The Violins (I and II) play a rhythmic pattern with a forte (ff) dynamic. The Violoncello (Vle.) and Viola (Vlc.) play a similar pattern, with the Vle. marked 'div.' (divisi). The Contrabass (Cb.) plays a lower rhythmic pattern, also with a forte (ff) dynamic.

This musical score page contains measures 905 through 910. The instruments and their parts are as follows:

- Fl. I. II.**: Flute I and II, starting at measure 905 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- Ob. I. II.**: Oboe I and II, starting at measure 905 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- Cl. I. II. B.**: Clarinet I, II, and Bass Clarinet, starting at measure 905 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- Fag. I. II.**: Bassoon I and II, starting at measure 905 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- I. II. Cor. F.**: Horn I and II in F major, starting at measure 905 with a fortissimo (*ff*) dynamic.
- III. IV.**: Horn III and IV, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Trbe I. II. F.**: Trumpet I, II, and F major, starting at measure 905 with a fortissimo (*ff*) dynamic.
- I. II. Trbni.**: Trombone I and II, starting at measure 905 with a fortissimo (*ff*) dynamic.
- III. e. Tb.**: Trombone III and E-flat Trombone, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Timp.**: Timpani, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Trgl.**: Triangle, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Piatti**: Cymbals, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Gr. Cassa**: Grand Cassa (Kettledrum), starting at measure 905 with a fortissimo (*ff*) dynamic.
- I. Viol.**: Violin I, starting at measure 905 with a fortissimo (*ff*) dynamic.
- II. Viol.**: Violin II, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Vle.**: Viola, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Vlc.**: Violoncello, starting at measure 905 with a fortissimo (*ff*) dynamic.
- Cb.**: Contrabasso, starting at measure 905 with a forte (*f*) dynamic.

Measure 905 features a complex rhythmic pattern with many sixteenth notes. Measure 910 shows a change in dynamics, with some instruments marked *p* (piano) and others *ff* (fortissimo).

EDITORS' NOTES

SOURCES:

a) The autograph in the possession of Antonín Dvořák's heirs, comprising 113 numbered pages. On the front page (unnumbered) is the title: *A Hero's Song | symphonic poem | for large orchestra | composed by | Antonín Dvořák | Opus 111 | Score*. The music paper bears the name and address of the firm: Torino Tip. Bellardi & Borla, via Garibaldi 32. It is 20-stave paper, 308 by 233 mm. The binding is black half-leather. The cover has a label, on which is written: No 55, op. 111, A Hero's Song. In the right-hand upper corner of the first numbered page is the date: *Vysoká, 24th August*

At bars 415–420, the oboe part has the instruction:
coll Fl. } I. In Simrock's edition, however, by an oversight,
 } II. only the part of Oboe I. is printed.

In bars 421–434, the composer did not write out, except for the strings, the appropriate notes, but only the instruction: *1–4 come sopra*; i. e., the notation of these bars is identical with that of bars 427–430.

In addition, the manuscript contains many notes in pencil in the composer's hand, of which we may mention the following:

At bar 318, to the left of the name of the instrument at the bassoon part: *to be printed in the bassoon part*.

At bar 347, beneath the double-bass part at the right: *F double sharp to be printed in the oboes*.

At bar 441, again beneath the double-bass part:
N. B. the second and the last note should be only ~~po~~ slightly stressed.

At bar 479, below the double-bass stave: *# Bassi c sharp = Corno + Fagotto*.

At bar 894, beneath the part for double-basses, the tempo indication in pencil: *Andante*, later completely rubbed out.

The autograph was not used as a master-copy for the engravers, but most probably a copy corrected and revised by the composer. For this reason, we have not listed the numerous marks in the form of question-marks, upright and sloping crosses etc. inserted most likely by the composer himself in different places in the manuscript and indicating the possible need for a reconsideration by himself of the notation of the passages in question. We pre-

sume that in the copy for the press these doubts were definitively resolved. In as far as these places differ from the readings in the Simrock edition, we have, of course, listed them in the *Annotazioni*.

1897. Another date indicating the progress of the work is the composer's note at bars 427–429, inserted in the middle of the stave for the trombones: *At Lužany, 20th September 1897*. At the end of the composition is Dvořák's usual formula: *Thanks be to God! completed on the 25th October 1897 | Antonín Dvořák | This composition should last 21 to 22 minutes.*

The following points should be noted in connection with a more detailed description of the manuscript:

At bar 207, the timpani part is written into the stave for trombone and bass tuba, with the indication: *Tymp.*

b) The edition published by N. Simrock, Berlin, under ed. no. 11,195. Copyright 1899.

Our edition is based on Simrock's edition, published during the composer's lifetime and undoubtedly under his direct supervision, although it contains, as compared with previous works of Dvořák published by this firm, numerous misprints. It has been carefully compared with the autograph. More important deviations between the sources are listed in the *Annotazioni*. In our edition, obvious misprints have been emended and omissions put in according to the autograph. Minor indications for the executants have been inserted on the basis of analogous places in the autograph and in the printed edition. More important emendations by the present editors are placed in square brackets [].

ABBREVIATIONS:

A = autograph

S = Simrock's edition

SN = The present edition of SNKLHU

[!] = slip in the autograph or misprint


Vers. I = the original reading, altered by the composer in the autograph

The large Arabic numerals indicate the bar; the small numerals beside them indicate the note (or chord) in the bar. Rests are not counted.


YDAVATELSKÉ POZNÁMKY

ANNOTAZIONI


5-7 Trbne I, II, Vers. I.: [!]



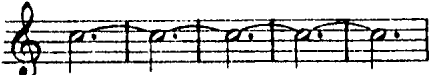
5-13 Cor. I, II, Vers. I.:



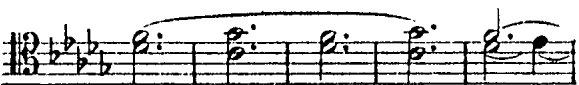
6-13 Cor. III, Vers. I.:



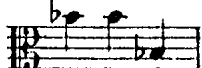
13-17 Cor. IV, Vers. I.:



13-17 Fag. I, II, Vers. I.:




17 Vla, Vers. I.:




21 } { Fl. I, A: solo
43 } { Fl. II, A: coll Fl. Imo }

21 Fag. I, II, Vers. I.:




22, 23 Cl. A: ————

21-24 Cor. I, Vers. I.:



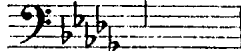
31-34 Cor. I, Vers. I.:



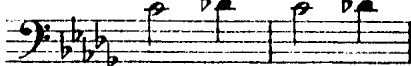
50₁ Cl. I, Vers. I.: *f*²

50 Vla, Vers. I.: *es*¹

50 Vlc. I, Vers. I.:



55, 56 Vlc. I, Vers. I.:



57 { Viol. I, Vers. I.: *e*¹ - *hes*¹ - *e*² - *g*²

57 { Viol. II, Vers. I.: *e*¹ - *hes*¹ - *e*²

57 { Vla, Vers. I.: *hes* - *e*¹ - *g*¹

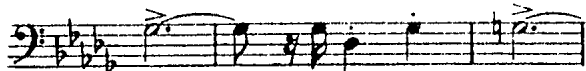
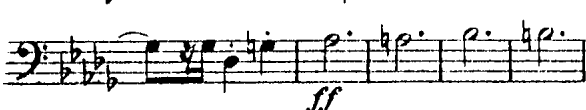
57 { Cb, Vers. I.: *des*¹

61 Cl. I, II, Vers. I.: *g* - *hes*

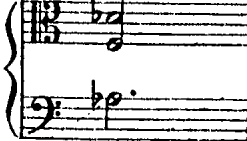
63₁ Cor. I, II, Vers. I.: *e*² - *g*²

65 Cor. I, II, A: *g*¹ - *c*² [!] - *es*²

71-78 Cb., Vers. I.:





75 Vla, Vlc., Vers. I.: Vla



Vlc.
Cb.

76 Cor. I, II, Vers. I.:




113 Viol. I, Vers. I.: *pp*

114 Viol. II, Vers. I.: *pp*


119₁ Vla, Vers. I.: *c* - *f*

120₁ Vla, Vers. I.: *c* - *ges*

120₁ Vlc, Vers. I.: *Des*

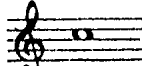
127 Cl. I, A: il ritmo 

128_{8, 9}, 129_{8, 9}, 131_{8, 9} Vla, Vers. I.:

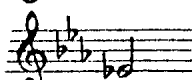


130₄ Ob. II, Vers. I.: *es*¹ *fz*

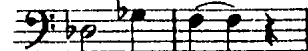
130 Cl. II, Vers. I.:



131₂ Cl. II, Vers. I.:



134, 135 Fag. II, Vers. II.:



137 Fl. I, Ob., Cl., Fag., Vers. I.:


Fl. I. 

Ob. I. II. 


Cl. I. II. B 

Fag. I. II. 


137 Cor. III, IV, Vers. I.:




137_{2.7} Vla, Vers. I.:




137_{7.8} Vlc., Vers. I.:



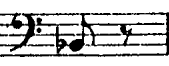
138 Ob. II, Vers. I.:



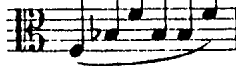
138 Cl. II, Vers. I.:




138₇ Vlc., Vers. I.:




139_{2.7} Vla, Vers. I.:



140_{2.7} Vla, Vers. I.:



141_{2.7} Vla, Vers. I.:



142₂₋₇, 144₂₋₇ Vla, Vers. I.:

144 Cor. I, Vers. I.:

150₃ Vla, Vers. I.: *f*

150₂ Vlc., Vers. I.: *Ges*

154₁ Trbne III, Tb., Vers. I.: *f - f*

156 Cl., Vers. I.:

156 Segue Vi - de

156
I. Fl.
II. Fl.
Ob. I. II.
Fag. I. II. *p*
Cor. I. II. Es *mp*
I. II. Trbni *pp*
III. e Tb.
I. Viol. *loco*
II. Viol. *loco*
Vle *marc.*
Vlc. *p* *fz marc.*

157₁ Fl. I., Vers. I.: *ges³*

157₄ Fl. I., Vers. I.: *f³*

157₈ Vlc., Vers. I.: *f*

163₁ Ob. II, Viol. II, Vers. I.:

164₂ Ob. I., Vers. I.:

165₁₋₄ Ob. I, Vers. I.:

Cl. I, Vers. I.: *c²*

168 Vla, Vers. I.:

176₂, 177₁ Cor. IV, Vers. I.: *c¹*

179 Fl. II, Vers. I.: col Flauto I

179₁, 180₁ Vla, Vers. I.: *c¹*

182₂ Cor. I, Vers. I.: *es²*

186 Timp., S: -; SN = A

187-190 Trgl., Vers. I.: *d.*

191₃ Fl. I, A: *b² [!]*

192₁ Viol. I, II, Vers. I.: *d.*

193₁₋₈ Fl. I, Ob., Vers. I.:

Fl.
Ob.

193₁₂₋₁₄-195 Trbne I, II, Vers. I.:

193-195 Cb., Vers. I.:

198₁ Tb., S: *des [!]*; SN = A

199 Cor. I, II, Vers. I.:

199₁ Viol. I, Vers. I.: *c²*

203 Cl., Vers. I.:

212₁₋₄ Timp., Vers. I.:

213₁ Cb., Vers. I.:

214 Vla, Vers. I.:

214-217 Vlc., Vers. I.: *mp*

214-217 Cb., Vers. I.:

214-220 Fag., S: a 2; SN = A

219₁ Vla, Vers. I.: *hes - c¹*

222-226 Cor. I, II, Vers. I.:

222, 224 Vla, Vers. I.:

227₁ Vla, Vers. I.: *des*¹ - *e*¹

228₂ Vla, Vers. I.:

232₁, 233₁ Fl., Ob., Cl., Fag., Vers. I.:

232₅ Cor. II, Vers. I.: *des*²

234₃ Viol. II, Vers. I.: *as*¹ - *des*² - *f*²

235 A: *poco più animato*; SN = S

235-238 Trbe, Vers. I.:

236₁, 238₁ Viol. II, Vers. I.: *des*¹ - *des*²

239-241 Cb., Vers. I.:

241₂, 3 Trbe, Vers. I.: *hes*¹ - *d*²

243₃ Cor. I, II, Vers. I.: *des*² - *f*²

244₁₋₂ Cl. II, Vers. I.: *hes*¹

244₁₋₃ Fag. I, Vers. I.: *des*¹

257 Segue Vi-de

Cl.

I.

Viol. II.

Vle

Vlc.

Cb.

263 Segue Vi-de

Ob.

I.

Viol. II.

Vle

Vlc.

Cb.

264 Ob., Vers. I.:

267₁ Cb., Vers. I.:

268 Viol. I, Vers. I.:

268, 269 Viol. I, Vers. I.:

271, 272 Viol. I, Vers. I.:

273 Viol. II, Vers. I.:

275 Cor. III, IV, Vers. I.:

286₅ Vla, Vers. I.: *a*

287-288 Trbne I, Vers. I.: *h*

298₄ } Viol. I, Vers. I.: *eis*

299₂, 300₄ }

302₅ Viol. I, A: *g*¹ [!]

303 } Cl., } A: *pp*

304 } Fag. I, }

312₃ Cb., Vers. I.: *e*

318 Cl., Vers. I.:

318 Fag. I, S: ; SN = A

319₅ Vlc., Vers. I.: *e*

321₄ Vlc., A: *eis* - *gis*

323₂₋₄ Cb., Vers. I.: *gis*¹, *e*, *H*

323₃ Cb., S: *gis*¹ [!]; SN = A

324₄ Vlc., Vers. I.: *h*

324₂ Cb., Vers. I.: *H*

327₂ Ob., Vers. I.: *gis*¹ - *cis*²

330 Fag., Vers. I.:

332 Cb., Vers. I.:

335₂ Vla, Vers. I.: *dis*¹ - *fis*¹

335-337 Cb., Vers. I.:

336₂₋₃, 338₂₋₃ Vlc., Vers. I.: *Fis*, *Fis*

343 Cor. III, IV, A, S: in F [!]; SN: in E

343-346 Fag. I, Vers. I.:

347 Ob. II, Vers. I.:

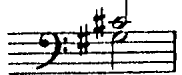
347 Cb., Vers. I.:

349 Fag. II, Vers. I.:


353-354 Cl., Vers. I.:

353-356 Fag., Vers. I.:


364 Cor. III, Vers. I.:

368 Fag., Vers. I.: 

370₄ Ob. I, Vers. I.: *fis*²

371 Fag. I, Vers. I.: 


374-380 Trgl., S: - [!]; SN Λ

377 Viol. II, Vers. I.: 

381 Cb., Λ: -; S: arco

381 Fl. II, Vers. I.: col Fl. I

384₂ Cl. II, Vers. I.: *g*¹


385 Vla, Vers. I.: 

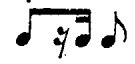
386₃ Viol. II, Vers. I.: *eis*²


389 Archi, Vers. I.: *pp*


393 Cl. I, A, S: *d*¹ [!]


393 Archi, Vers. I.: *cresc.*


397 Vla, Vers. I.:  *dim.*


398-400 Vla, Vers. I.: il ritmo 

409_{4,6} Cor. I, Vers. I.: 

409-410 Fl. II, Vers. I.: 


416 Fl. I, Vers. I.: 


421_{2,3} Cb., Vers. I.: 


424-426 Fl. II, Vers. I.: 


425₁ Ob. II, Vers. I.: *gis*¹


425₁ Cl. II, Vers. I.: *h*¹

426 Ob. II, Vers. I.: 

426 Cl. II, Vers. I.: 

427 Cor. III, IV, Vers. I.: 


427₁ Viol. II, Vers. I.:  [?]

427-428 Cb., Vers. I.: 

427-429 Trbe, Vers. I.: tacent

429₂ Cor. I, II, Vers. I.: *e*² - *c*²

434₂ Vla, Vers. I.: *h* - *fis*¹ - *a*¹

435 Cor. I, II, Vers. I.: 

437, 438 Vers. I.: 

Fl. I.II.

Ob. I.II.

Cl. I.II.A

Fag. I.II.

I.II. Cor. E

III. IV.

Trbe I.II.E

I.II. Trbni

III. e Tb.

Timp.

Trgl.

Piatti

Gr. Cassa

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

441 Archi, Vers. I.: *p*; Λ: -; S: sempre stacc.

441₅ Vlc., Vers. I.: Λ - e

446₃ Cb., Vers. I.: *f*

451-452 Cb., Vers. I.: 

455₁ Viol. II, Vers. I.: *a* [?]

Segue Vi-de

- 464₃ Cl. II, Vers. I.: c^2
- 466₆ Fl. II, Vers. I.: d^2
- 466 Ob., Vers. I.:
- 469 Ob., A:
- 470_{2, 3} Fl. I, Vers. I.: il ritmo
- 472_{1, 4} Vla, Vers. I.:
- 475₄, 476₄ Viol. I, Vers. I.: f^1
- 475₂ Vla, Vers. I.: f
- 476₁ Cl., Vers. I.: $as^1 - c^2$
- 478₁ Vlc., Vers. I.: c
- 478 Viol. II, Vers. I.:
- 479 Fl. II, Vers. I.:
- 482₂ Viol. II, A: -; S: arco
- 483, 484 Fag., Vers. I.:
- 484₄ Vla, Vers. I.: cis^1
- 484 Fl. I, Ob., Vers. I.:

- 489 Cor. III, Vers. I.:
- 490₁ Fl. II, Vers. I.: e_2
- 491 Vlc., Vers. I.:
- 491₁, 492₁ Fl. II, Vers. I.: gis^2
- 501 Fl. I, Vers. I.:
- 505 Vla, Vers. I.:
- 506₃ Ob., Vers. I.:
- 506₁ Cor. I, II, Vers. I.: $c^1 - c^2$
- 508₄ Viol. II, Vers. I.: es^2
- 510 Fl., Ob., Vers. I.:
- 511₄ Vla, Vers. I.: es^1
- 511 Vlc., Vers. I.:
- 512₂ Cb., Vers. I.: $g [1]$
- 512_{3, 4} Viol. I, Vers. I.: es^3, ger^3
- 517₂ Cor., I, II, Vers. I.: des^2
- 535 Vla, Vers. I.:
- 536 Viol. II, Vers. I.:
- 537-538 Trbne I, Vers. I.:
- 541 Cb., Vers. I.: d^1 *mf*
- 544, 545 Viol. I, Vers. I.:
- 564 Segue Vi-de | $\frac{1}{=}$ | segue misura 565
- 567₁ Cb., Vers. I.: tacet
- 576₆, 578₆ Cl. II, Vers. I.: g^1
- 599₂ Vlc., Cb., Vers. I.: *Hes*
- 607₁ Viol. I, Vers. I.: es^2
- 609₁ Vla, Vers. I.: c^1
- 609₄ Fag., Vers. I.: $es^1 - g^1$
- 613₁ Viol. I, Vers. I.: g^1
- 615 Cor. IV, Vers. I.:
- 615₂ Viol. I, Vers. I.: g^2
- 616_{2, 4} Viol. I, Vers. I.: es^2, g^1
- 622₂ Viol. I, Vers. I.: g^2

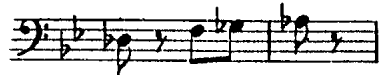
625_{1, 2, 3}, 626₁ Vla, Vers. I.: *hes, g, a, hes*

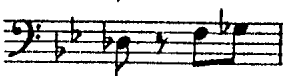
631₃ Fag., Vers. I.: *a*

640_{1, 2} Ob., Vers. I.: *es², a²*

647₂ Fl. I, Vers. I.: *des²*

650₂ Ob., A: *es² [!]*

651, 652 Vlc., Vers. I.: 


651 Cb., Vers. I.: 


661₁ Viol. I, Vers. I.: *fz [!]*

665₁ Vla, Vers. I.: *c¹ [!]*

665 Cb., Vers. I.: *g*

677₁ Fl. I, Vers. I.: *des³*

686 Vlc., Cb., Vers. I.: 

686 Fl., Ob., Cl., Fag., Vers. I.: 

688₁ Vla, Vers. I.: *d - hes - d¹*

693 Cl., A:  [!]

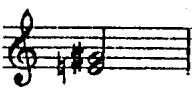
717-720 Fl. I, Vers. I.: *staccato*

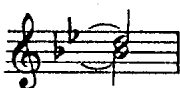
729 Vlc., Vers. I.: *piu^z.*

733 Viol. I, Vers. I.: *dis¹*


737 Fl. I, Vers. I.: *fis²*


737 Cor. III, IV, Vers. I.: *a 2*


740 Ob., Vers. I.: 


743 Ob., Vers. I.: 

757₂ Cor. III, IV, A: *a¹ - e² - e² [?]*


764 Cor. I, II, Vers. I.: 

765-768 Fl., Vers. I.: 

767_{4, 5} Viol. I, Vers. I.: 

769-771 Cb., Vers. I.: 

769-776 Viol. II, S: *f² - e³; SN = A*

770 Cor. III, IV, Vers. I.: 

780 Cor. IV, Vers. I.: *es¹*

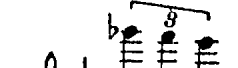
782 Vlc., Cb., Vers. I.: *Hes [H?]*

784, 785 Cl. I, Vers. I.: *f²*

787₃ Viol. II, Vers. I.: *a¹*

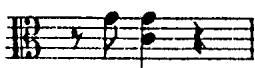
787_{5, 6} Vla, Vers. I.: *a*

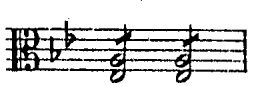
789 Viol. I, II, Segue Vi-de

I. 
Viol. 
II.

790₃ Trbe, Vers. I.: *f¹*

799_{1, 2, 3}, 800_{1, 2} Trbni I, II, Vers. I.: *ges - ces¹*

799_{2, 3} Vla, Vers. I.: 

801 Vla, Vers. I.: 

803-805 Trba I, Vers. I.: *g¹*


804_{1, 2}, 806_{1, 2} Cor. I, II, Vers. I.: *h₁, c₂*

805 Vlc., Vers. I.: *f*



808₁ Vla, Vers. I.: *d¹*

813₁ Vlc., Vers. I.: *a*

813₂ Ob., Viol. I, II, Vers. I.: *f²*


814 Vers. I.: 

814-825 Ob. } Vers. I.:
814-821 Fag. }

Ob. 
Fag. 

Ob. 
Fag. 


822₁ Viol. I, A: *d²; S: hes; SN = A*

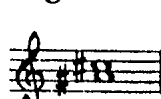
822-825 Cb., Vers. I.: 


825₄ Vla, Vers. I.: *d²*

825₄ A: Ob. I, II: *d² [!]*; Cl. I, II *e₂-e₁ [!]*; SN = S


830 Tb., Vers. I.: *tacet*

838-839 Trbe, Vers. I.: 


842 Cl., Vers. I.: 


842 Piatti, Gr. C., Vers. I.: 


846₁, 847₁ Cl. II, Vers. I.: *a¹*

848, 849 Cor. III, Vers. I.: 

849 Trbne II, Vers. I.: *cis¹*

850 Cl., Vers. I.: 

851 Timp., Λ : 

852, 856, 857 Vla, Vers. I.: 


853₂ Cl. I, Vers. I.: a^2

856-859 Fag. II, Vers. I.: g

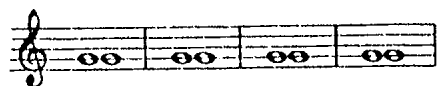
858-861 Viol. I, II, Vers. I.:



859-864 Cor. I, II, Vers. I.:

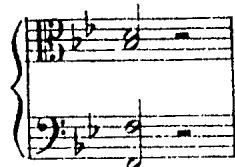


862-865 Trbc, Vers. I.:

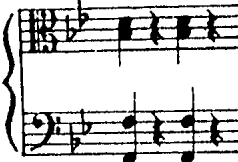



866₂ Fl. II, Vers. I.: air^3


866, 868 Trbni, Tb., Vers. I.:



866₁ Cl., Vers. I.: $e^2 - e^2$

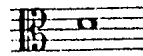
870 Trbni, Tb, Vers. I.: 

873 Trbni, Tb., Vers. I.: 

883₂, 884₂ Viol. I, Λ : 

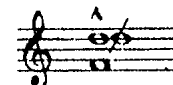
884₂ Fl. II, Vers. I.: a^2

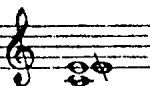
885₁ Ob. I, Vers. I.: a^2

890 Trbne I, Vers. I.: 

894, 895 Trbne III, Tb., Vers. I.:

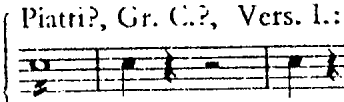


896 Cor. I, II, Λ : 

897 Trbc, Λ : 

898-902 Cor. III, IV, Λ :



909-912 
 $p \leftarrow f$
Vers. II, S: -; SN --S

Antonín Pokorný, Karel Šolc