

**ANTONÍN
DVOŘÁK**

CONCERTO

for Violoncello and Orchestra

in B minor, Op. 104

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

FULL SCORE

DURATA CCA 42 min.

I. Allegro (15.80')	I
II. Adagio, ma non troppo (13')	67
III. Finale. Allegro moderato (13.20')	89

ORCHESTRA:

Flauto I, II (Flauto piccolo) — Oboe I, II — Clarinetto I, II — Fagotto I, II — Corno I, II, III
Tromba I, II — Trombone I, II, III — Tuba — Timpani — Archi

CELLO CONCERTO IN B MINOR OP. 104

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

THE CONCERTO IN B MINOR FOR VIOLONCELLO AND ORCHESTRA, op. 104, is the seventh and last work that *Antonín Dvořák* (8. IX. 1841—1. V. 1904) composed during his three years' sojourn in America, where he held the post of Director of the National Conservatory of Music in New York (1892—1895). It was also the only work composed during the last year of the artist's stay abroad. For each of the three movements, Dvořák first wrote a sketch in a small note-book, and immediately after, or at the same time, he worked out the score. His time-schedule for the Concerto was as follows: sketch of the first movement completed between November 8th and December 11th, score completed between November 18th and December 12th, 1894. Sketch of the second movement almost certainly begun immediately after the conclusion of the first movement, completed by December 15th and the score worked out by December 30th. Sketch for the third movement begun "*at the New Year 1895*"; the score written out between January 12th and February 9th of the same year. The last movement, however, underwent important changes, especially in its conclusion, when Dvořák, after his return to Bohemia, deleted, for special reasons, the four bars following bar 448, substituting a new passage of sixty bars (449—508) and leaving the final eight bars (509—516) as in the original

version. After the last bar of this new conclusion, the manuscript score contains the following note: "*I finished the Concerto in New York, but when I returned to Bohemia, I changed the end completely as it stands here now. Písek, 11. 6. 1895.*" — The same summer, during his stay in Vysoká at Příbram, Dvořák worked out the piano arrangement of the orchestral score, the first movement being worked out between the 9th and 12th of September, the second completed by the 16th, and the third, on a visit to the château of Josef Hlávka in Lužany by Přeštice, on September 25th, 1895.

The music of Dvořák's Violoncello Concerto is the expression of the moods in which the longing for home and the desire to be back among his own people provided the main element in the composer's inspiration. For this reason, too, the typical features of American folk-songs or popularized songs, which characterized all Dvořák's preceding compositions from this period, are rare. As regards the state of the artist's feelings towards his native land, there are two points worthy of special note. The first is the fact that the melody given to the solo violoncello in the middle of the slow movement (bar 42 et seqq.) is an exact paraphrase of the middle part of Dvořák's well-known song "Leave me Alone" (Four Songs, op. 82) and that there is a literal quotation of the first part of the song in the violin solo before the end of the last movement (468—473). The first reference to the song was prompted by the news that Dvořák's sister-in-law, Josefina Kounicová, for whom he had cherished a warm sympathy from his young days when he was still a viola player in the Interim Theatre orchestra and she a charming young actress, was lying seriously ill at home in Bohemia. The second quotation was inserted into the new conclusion the composer gave to the Concerto after his return home, under the impression evoked by the news of Josefina's death (27. V. 1895). This touching episode, however, did not affect the actual conclusion of the Concerto, and that is the other interesting feature of the work, for in the new version, too, the author ends on a note of almost incoherent happiness at being home at last in his beloved Bohemia.

How strong were the personal feelings which determined Dvořák's final formulation of the Concerto is clear from the composer's own testimony. Dvořák dedicated the Concerto, as could hardly be otherwise, to his very good friend, Professor Hanuš Wihan, the best Czech 'cellist at that time and member of the Bohemian Quartet. On a visit, along with the members of this already famous ensemble, at the château of the founder of the Czech Academy of Sciences and Arts, Architect Josef Hlávka in Lužany by Přeštice, in August, 1895, Wihan, with Dvořák at the piano, played through the Concerto for the first time. Wihan suggested a number of alterations in the solo part of the first movement and especially the insertion of a big solo cadenza at the end of the last movement. Dvořák accepted a number of minor alterations in the first movement (see Editors' Notes at the back of the score) but rejected most decidedly the idea of a final cadenza, which he was fully justified in doing. This 59-bar cadenza (the manuscript is in the Antonín Dvořák Museum in Prague), the opening and closing parts of which are based on the main theme of the first movement, while the middle part quotes thirteen bars of the second movement (107—119), was intended to replace 48 bars of the original version (461—508) and so would have interfered very considerably

with the author's basic conception and at the very place where the content was of particular personal significance and particular importance. Nor did Dvořák hesitate to say that he brooked no interference with his creative conception, a point of view which he made perfectly clear in a letter to his publisher, Simrock, dated October 3rd, 1895: "*I do not agree with my friend Wihan in regard to a number of places. I do not like many of the passages—and I must insist on my work being printed as I have written it. I shall only then give you my work if you promise not to allow anybody to make changes—my friend Wihan not excepted—without my knowledge and consent, and also not the cadenza which Wihan has added to the last movement. In short, it must remain as I felt it and as I imagined it. There is no cadenza in the last movement either in the score or in the piano arrangement. I told Wihan straight away when he showed it me that it was impossible to stick bits on like that. The finale closes gradually diminuendo, like a sigh—with reminiscences of the first and second movements—the solo dies down to pianissimo—then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it...*"

It is not impossible that these differences between the two artists were the reason why the first interpreter of the Concerto was not Wihan but the English violoncellist, Leo Stern, who gave the first performance of the Concerto on March 19th, 1896 in the Queen's Hall in London with the Philharmonic Society under Dvořák's baton, and soon after that, on April 11th of the same year, at a concert of the Czech Philharmonic (then the National Theatre orchestra) in Prague. Wihan first played the Concerto three years later in a number of Dutch towns and once, with Dvořák conducting, at a concert given on December 20th, 1899, in Budapest.

The Concerto was published in 1896 by N. Simrock, Berlin, both in score and in parts as well as in the author's pianoforte arrangement. The relation of the present edition to the first edition and the manuscript score is explained in the Editors' Notes at the back of the score.

Translated by R. Samsour

Otakar Šourek

Hanuši Wihanovi
CONCERTO
PER VIOLONCELLO

I
18. XI. 1894

ANTONÍN DVOŘÁK, op. 104
(1841-1904)

Allegro ♩ = 116

Flauto I.
Flauto II.
(Flauto piccolo)
Oboi I. II.
Clarineti I. II. A
Fagotti I. II.
I. II. E
Corni
III. D
Trombe I. II. E
I. II.
Tromboni
III. e Tuba
Timpani
Violoncello solo
I.
Violini
II.
Viola
Violoncelli
Contrabassi

Allegro ♩ = 116

5

pp

pp

pp

mp

a2

mp

a2

p

p

p

p

pp

pp

pp

pp

pp

pp

15

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

I.
Viol.

II.

Vle

Vlc.

Cb.

cresc.

p

mf

f

a 2

a 2

a 2

a 2

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

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

Cl. I. II. A

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

I. II. E
Cor. *mf* *più f*

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

I.
Viol. *f_s* *f* *ff_s*

II. *f_s* *f* *ff_s*

Vle *f_s* *f*

Vlc. *f_s* *f*

Cb. *f_s*

20

Fl. I.II. *f* *ff* a 2

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

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

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

III E Cor. *f* *ff* a 2

III D *f* *ff* a 2

Trbe I.II.E *f* *ff* a 2

I. II. Trbni *f* *ff*

III. e Tb. *f* *ff*

Timp. *f*

Vlc. solo

Grandioso

I. Viol. *f_s* *ff*

II. Viol. *f_s* *ff*

Vle. *f* *ff*

Vlc. *f* *ff* *f_s*

Cb. *f* *ff* *f_s*

25 a 2 30

Fl. II.

Ob. II.

Cl. III. A

Fag. I. II.

I. III. E

Cor.

III. D

Trbe. III. E

I. II.

Trbni

III. E Tb.

Timp.

Vlc. solo

I.

Viol.

II.

Vle

Vlc.

Cb.

f

ff

fs

fz

muta in D

35 a 2 w w w w

Fl. I.II. *mp* *dim.* *p*

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

Cl. I.II.A. *mp* *dim.* *p* *f* 6

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

I. I.I.E. Cor. III. D. *fz*

Trbne I.II.D.

I. II. Trbni III. e Tb.

Timp.

Vlc. solo

I. Viol. *pizz.* *f* *dim.* *p*

II. *arco* *fp* *fp* *dim.* *p* *f*

Vle. *mf*

Vlc. *pizz.* *f* *dim.* *p* *arco*

Cb.

This musical score page contains the following parts and markings:

- Fl. I. II.**: Flute I and II, rests.
- Ob. I. II.**: Oboe I and II, rests.
- Cl. I. II. A.**: Clarinet I and II A, playing sixteenth-note patterns with *trills* (tr) and dynamics *f* and *dim.*
- Fag. I. II.**: Bassoon I and II, rests.
- Cor. I. II. E.**: Horn I, II, and E, rests.
- III. D.**: Horn III D, playing a sustained note with dynamics *dim.*, *ff*, and *ff*.
- Trbe I. II. D.**: Trumpet I, II, and D, rests.
- Trbni I. II.**: Trombone I and II, rests.
- III. e. Tb.**: Trombone III and Eb, rests.
- Timp.**: Timpani, rests.
- Vlc. solo.**: Violin solo, rests.
- Viol. I. II.**: Violin I and II, playing sixteenth-note patterns.
- Vle.**: Viola, rests.
- Vlc.**: Violoncello, playing a melodic line with dynamics *ff*, *dim.*, and *p*.
- Cb.**: Contrabass, playing a melodic line with dynamics *ff*, *dim.*, and *p*.

Fl. II. *mf*

Ob. II. *mf*

Cl. II. A *mf*

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

Cor. III. D *p*

Vlc. solo

I. Viol. *f* *p* *cresc.* *mf*

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

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

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

Cb. *f*

Fl. II. *mf* *45* *ff*

Ob. II. *mf*

Cl. II. A *mf* Solo

Fag. I. II. *p*

Vlc. solo

I. Viol. *f* *arco*

II. *mf*

Vle. *f* *mf*

Vlc. *f* *mf*

Cb. *mf*

Fl. I. II. *dim.* *p* *f* 50

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

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

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

I. II. E
Cor. III. D *p* *f* *pp*

Vlc. solo

I. Viol. *dim.* *p* *p*

II. Viol. *dim.* *p* *p*

Vle *dim.* *p* *f*

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

Cb. *dim.* *p* *p*

dim.

Cl. I. II. A 55 *ritard.* *Un poco sostenuto in tempo*

Cor. I. II. E *pp* *Solo* *molto espressivo*

Vlc. solo

I. Viol. *dim.* *p* *pp* *ppp* *pp* *Un poco sostenuto in tempo*

II. Viol. *dim.* *p* *pp* *ppp* *pp*

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

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

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

dim.

60 *p* 65

CL.III.A

Cor.I.II.E *dim. pp* *dim.*

Vlc. solo

I. Viol. *pp*

II. *pp*

Vle *pp*

Vlc. *pp*

Cb. *pp* pizz.

70 *mf*

Fl.I.II. *mp*

Ob.I.II.

Cl.I.II.A

Fag.I.II. *p*

Cor.I.II.E *p*

Vlc. solo

I. Viol. *cresc.*

II. *cresc.*

Vle *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

3 Tempo I. ♩ = 116

Fl. I.II. *f*

Ob. I.II. [*p*] *f* *ff*

Cl. I.II. A *f* *ff*

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

I.II.E Cor. [*p*] *f* *cresc.* *ff*

III.D *f* *cresc.* *ff*

Trbe I.II.D *mf* *cresc.* *ff*

I.II. Trbni *f*

III.e Tb *f*

Timp. *f*

Vlc. solo

Tempo I. ♩ = 116

I. Viol. *mf* *cresc.* *ff*

II. *mf* *cresc.* *ff*

Vle *mf* *cresc.* *ff*

Vlc. *f* *mf* *ff*

Cb. *f* [*mf*] *arco* *ff*

Quasi improvisando

90

FL. III.

Ob. I. II. *a 2*

Cl. III. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

f risoluto

f *f* *f* *f* *f* *ff*

Quasi improvisando

I.
Viol.

II.

Vle

Vlc.

Cb.

pizz.

arco

pp

pp

pp

FL. I. II. *a 2*
f_s

Ob. I. II.

Cl. I. II. A *f_s*

Fag. I. II. *p*

Vlc. solo *ff* *pesante ff* *dim.*

I. Viol. *f_s*

II. *f_s*

Vle *f_s*

Vlc. *f_s*

Cb. *f_s*

FL. I. II. *100*

Ob. I. II. *p* *f_s [II. muta in Flauto picc.]* *p*

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

Fag. I. II. *f_s*

Vlc. solo *f_s* *f_s* *f_s*

Vle *arco* *pp*

Fl. I.

Ob. I.II.

Cl. I.II. A

Fag. I.II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Fl. I.

Ob. I.II.

Cl. I.II. A

Fag. I.II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

120

Fl. I. *mf* *cresc.*

Fl. picc. *mf*

Ob. I. II. *mf* *cresc.*

Cl. I. II. A *mf*

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo *f* *fz* *f*

I. Viol. *p* *cresc.* *mp*

II. *p* *cresc.* *mp*

Vle *p* *cresc.* *mp*

Vlc. *p* *cresc.* *mp*

Cb. *p* *cresc.* *mp*

Detailed description: This page of a musical score, numbered 21, contains measures 120 through 123. The score is arranged in systems. The first system includes woodwinds: Flute I (Fl. I.), Piccolo Flute (Fl. picc.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The second system includes brass: Horn I and II E (I. II. E Cor.), Horn III D (III. D), Trumpet I and II E (Trbe I. II. E), Trumpet I and II (I. II. Trbni), and Trombone III e (III. e Tb.). The third system is for Timpani (Timp.). The fourth system is for Violin solo (Vlc. solo). The fifth system includes strings: Violin I (I. Viol.), Violin II (II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics include *mf*, *cresc.*, *f*, *fz*, *p*, and *mp*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Fl. I. *f*

Fl. picc. *f*

Ob. II. *a2* *f*

Cl. I. II. A *f*

Fag. I. II. *a2* *[ff]* *cresc.* *f*

I. II. E
Cor. III. D *f*

Trbe I. II. E

I. II. Trbni
III. E Tb.

Timp.

Vlc. solo *ff*

I. Viol. *fz*

II. Viol. *fz*

Vle. *fz*

Vlc. *fz*

Cb. *fz*

p

fz

fz

fz

fz

fz

130 *f* *p* *f* *fp*

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Vlc. solo

fz *dim.*
[senza Sva]

I.
Viol.

II.

Vle

Vlc.

Cb.

135 *pp* ritard. 140 in tempo ♩ = 100

Ob. I. II.

Vlc. solo

pp dolce e molto sostenuto

ritard. in tempo ♩ = 100

I.
Viol.

II.

Vle

Vlc.

Cb.

pp

145

Fl. I. II. *p*

Cl. I. II. A *pp*

Vlc. solo

I. Viol. *pp*

II. *pp*

Vle *pp*

Vlc. *pp* pizz.

Cb. *pp* pizz.

150

Fl. I. II. *animato* 155

Ob. I. II. [*p*]

Cl. I. II. A *fz*

Fag. I. II. *fz*

Vlc. solo *f animato*

I. Viol. *pp* *pp* [*mf*] *animato*

II. *cresc.* *mf*

Vle *cresc.* *mf*

Vlc. *cresc.* *mf*

Cb. *cresc.* *mf*

dim. **6** ritard. - - - - - Tempo I. ♩ = 116

pp

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. III. D

Vlc. solo

dim. *p-e rit.* [*mp*]

ritard. - - - - - Tempo I. ♩ = 116

I. Viol. *dim.* *p*

II. Viol. *dim.* *p*

Vle. *dim.* *p* pizz. *pp*

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

Cb. *dim.* *p*

160

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Vlc. solo

Vle.

Vlc.

Fl. I. II. *cresc.*

Ob. I. II. *cresc.*
cresc.

Cl. I. II. A

Fag. I. II. *cresc.*

Vlc. solo

Vle *cresc.*

Vlc. *cresc.*

Fl. I. II. *mf* *dim.*

Ob. I. II. *mf* *dim.*
mf *dim.*

Cl. I. II. A *mf* *dim.*

Fag. I. II. *mf* *dim.*

Vlc. solo *f* *dim.*

Vle *mf* *dim.*

Vlc. *mf* *dim.*

165 *p dim.*

Fl. I. II.

Ob. I. II. *p dim.*

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

Fag. I. II. *p dim.*

Cor. I. II. E

Vlc. solo *pp portamento*
mf leggero e cantabile

Viol. II. *pp*

Vle *p*

Vlc. *p*

170 *pp dolce* *f con forza* *f*

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *pp*

Fag. I. II. *pp*

Cor. I. II. E *p*

Vlc. solo *pp dolce* *f con forza* *f*

Viol. I. II.

Vle *arco* *pp*

Vlc. *pizz.*

Cb. *p*

175

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II. E
Cor.
III. D
Trbe I. II. E
I. II.
Trbni
III. e Tb.
Timp.
Vlc. solo
I.
Viol.
II.
Vle
Vlc.
Cb.

The musical score is arranged in a system of staves. The top four staves (Flutes, Oboes, Clarinets, Bassoon) are mostly silent, with rests. The Cor Anglais section (I. II. E and III. D) has active parts with dynamics like *f* and *mf*. The Trumpet and Trombone sections (I. II. Trbni and III. e Tb.) are also mostly silent. The Violin solo part features a prominent *ff* dynamic. The Violin, Viola, Violoncello, and Contrabass sections have active parts, with dynamics like *f* and *fs*.

Fl. I. II. *mf* 7 *mf* 7 180
 Ob. I. II. *mf* 7
 Cl. I. II. A
 Fag. I. II. *fp* *fs*
 I. II. E Cor. *fs* *p* *fs* *p* *fp* *fs*
 III. D *fs* *p* *fs* *p*
 Trbe I. II. E
 I. II. Trbni
 III. e Tb.
 Timp.
 Vlc. solo *f* *ff* *fs*
 I. Viol.
 II. Viol.
 Vle
 Vlc. *pizz.* *mf* *p* *mf*
 Cb. *pizz.* *mf* *p* *mf*

This page of a musical score (page 81) contains the following parts and markings:

- Flutes (Fl. I. II.):** Part I and II. Dynamics: *mf*. Fingerings: 7. A measure mark '180' is present.
- Oboes (Ob. I. II.):** Part I and II. Dynamics: *mf*. Fingerings: 7.
- Clarinets (Cl. I. II. A):** Part I and II. A.
- Bassoons (Fag. I. II.):** Part I and II. Dynamics: *fp*, *fs*.
- Cor Anglais (Cor. I. II. E, III. D):** Part I and II. E; Part III. D. Dynamics: *fs*, *p*, *fs*, *p*, *fp*, *fs*.
- Trumpets (Trbe I. II. E):** Part I and II. E.
- Trumpets and Trombones (I. II. Trbni, III. e Tb.):** Part I and II; Part III. e Tb.
- Timpani (Timp.):**
- Violoncello solo (Vlc. solo):** Dynamics: *f*, *ff*, *fs*. Includes triplets and a crescendo.
- Violins (I. Viol., II. Viol.):** Parts I and II.
- Viola (Vle):**
- Violoncello (Vlc.):** Dynamics: *pizz.*, *mf*, *p*, *mf*.
- Double Bass (Cb.):** Dynamics: *pizz.*, *mf*, *p*, *mf*.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

I.
Viol.

II.

Vle

Vlc.

Cb.

f_s *f_s* *f_s* *f_s* *f_s* *f_s* *f_s* *f_s*

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

arco

arco

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

Detailed description: This is a page of a musical score for a symphony orchestra. The page number '32' is in the top left. The score is arranged in systems. The first system includes Flutes I & II, Oboes I & II, Clarinets I & II A, Bassoon I & II, Cor Anglais I & II E, Cor Anglais III D, Trumpets I & II E, Trombones I & II, Trombone III & Eb, and Timpani. The second system features a Violoncello solo part with a dynamic marking of *f_s*. The third system includes Violins I & II, Viola, Violoncello, and Double Bass. The Violoncello and Double Bass parts have dynamic markings of *f* and the instruction 'arco'. The score is in a key signature of one sharp (F#) and a common time signature (C). The music consists of rhythmic patterns and melodic lines for various instruments, with some parts starting in the third measure of the system.

Fl. I. II. *a2* *b2.* *f* *185* *f*
 Ob. I. II. *a2* *s* *f*
 Cl. I. II. A *a2* *s* *f*
 Fag. I. II. *f*
 I. II. E Cor. *f*
 III. D *f*
 Trbe I. II. E
 I. II. Trbni
 III. e Tb.
 Timp.
 Vlc. solo *ff* *f* *f* *f*
 I. Viol. *f*
 II. *f*
 Vle *f*
 Vlc. *f*
 Cb. *f*

Fl. I. II. *f_s*

Ob. I. II. *f_s*

Cl. I. II. A *f_s*

Fag. I. II. *f_s*

I. II. E
Cor. *f_s*

III. D *f_s*

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo *f_s*

I. Viol. *f_s*

II. Viol. *f_s*

Vle *f_s*

Vlc. *f_s*

Cb. *f_s*

This musical score page, numbered 87, contains the following parts and markings:

- Fl. I. II.**: *f*, *dim.*, 200, *p*, *pp*
- Ob. I. II.**: *f*, *dim.*, *p*
- Cl. I II. A**: *f*, *p*, *dim.*
- Fag. I. II.**: *f*, *p*, *dim.*
- I. II. E Cor.**: *f*
- III. D**: *f*, *pp*, Solo
- Trbe I. II. E**: *a 2*
- I. II. Trbni**: *p*, *pp*
- III. e Tb.**: *p*, *pp*
- Timp.**: *dim.*, *p*, *dim.*, *pp*
- Vlc. solo**: (Empty staff)
- I. Viol.**: *f*, *p*, *pp*
- II.**: *f*, *p*, *pp*
- Vle**: *f*, *p*, *pp*
- Vlc.**: *f*, *p*, *pp*
- Cb.**: *f*, *p*, *pp*

Fl I II. *pp*

Ob. I II.

Cl. I II. A *a 2*

Fag. I II.

I. II. E
Cor. *ppp*

III. D

Trbs I. II. E

I. II.
Trbni *pp*

III. e Tb. *pp*

Timp. *dim.*

Vlc. solo

I.
Viol. *ppp*

II.

Vlc. *pp*

Vlc. *pp*

Cb. *pp*

9

210

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *a 2*

Fag. I. II. *p*

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

I.
Viol. *pp*

II. *pp*

Vle *pp*

Vlc. *pp*

Cb. *pp*

p

pizz.

arco

Fl. I. II. *p* *mf* 215 *cresc.*
 Ob. I. II. *p* *mf* *mf* *cresc.*
 Cl. I. II. A *mf* *mf* *cresc.*
 Fag. I. II. *mf* *mf*
 I. II. E *a 2* *p* *mf* *mf* *cresc.*
 Cor. III. D
 Trbe I. II. E
 I. II. Trbni
 III. e Tb.
 Timp.
 Vlc. solo
 I. Viol. *pp*
 II. Viol. *pp*
 Vle *pp*
 Vlc. *p* *cresc.*
 Cb.

This musical score page, numbered 41, contains the following parts and staves:

- Fl. I. II.**: Flute I and II staves.
- Ob. I. II.**: Oboe I and II staves.
- Cl. I. II. A**: Clarinet I and II in A staves.
- Fag. I. II.**: Bassoon I and II staves.
- I. II. E**: Horn I and II in E staves.
- Cor.**: Cor Anglais staff.
- III. D**: Horn III in D staff.
- Trbe I. II. E**: Trumpet I and II in E staff.
- I. II. Trbni**: Trumpet I and II in B staves.
- III. e Tb.**: Trumpet III and Trombone staff.
- Timp.**: Timpani staff.
- Vlc. solo**: Violin solo staff.
- I. Viol.**: Violin I staff.
- II. Viol.**: Violin II staff.
- Vle**: Viola staff.
- Vlc.**: Violoncello staff.
- Cb.**: Contrabasso staff.

The score includes various musical notations such as dynamics (e.g., *f*, *ff*), articulation (accents, slurs), and fingering. The woodwind and string parts show complex rhythmic patterns and melodic lines, while the brass parts provide harmonic support with sustained notes and some rhythmic figures.

Fl. I. II. *dim.*

Ob. I. II. *a 2*

Cl. I. II. A *dim.*

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

I. II. E Cor. *dim.*

III. D *mf* *p*

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo

I. Viol. *mf* *p* *poco ritard.*

II. *p*

Vle *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p dim.*

Detailed description: This is a page of a musical score, page 42, measures 218-221. The score is for a full orchestra and strings. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is 'poco ritard.' at the top right. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II in A, Bassoons I and II, and Cor Anglais I and II. The brass section includes Trumpets I, II, and III in D, and Trombones I, II, and III. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score shows various dynamics such as *dim.*, *mf*, and *p*. The woodwinds and strings have melodic lines, while the brass and percussion provide harmonic support. The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines with some rests. The brass has sustained notes. The percussion is mostly silent.

235

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

pp

dim.

ppp

240

Animato

Fl. I. II.

Ob. I. II.

Cl. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

pp

p dolce ed animato

pp

pp

pp

245

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Vlc. solo

I. Viol.

II.

Vle

Vlc.

dim.
dim.

pp
pp

11

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Vlc. solo

I. Viol.

II.

Vle

Vlc.

p

p

p

pp

pp

pp

pp

12

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Timp.

Vlc. solo

Vlc.

Cb.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Timp.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

285

This musical score page, numbered 49, features a variety of instruments. The woodwind section includes Flute I & II, Oboe I & II, Clarinet I & II A, Bassoon I & II, and Cor Anglais I & II. The brass section consists of Trumpets I, II, and III; Trombones I, II, and III; and Tubas I, II, and III. The percussion part includes Timpani. The string section is divided into Violins I and II, Viola, Violoncello, and Contrabass. A solo Violoncello part is also present. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The first measure shows a rest for most instruments, with the woodwinds and strings beginning in the second measure. Dynamics include *ff* (fortissimo) and *fz* (forzando). The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment. The solo cello part features a complex, fast-moving melodic line.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

I.
Viol.

II.

Vle

Vlc.

Cb.

a 2

3

p

f

>

^

♩ = 100

275

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E

Cor.

III. D

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp.

Solo

pp

Vlc. solo

molto espress. e sostenuto

dim.

pp

♩ = 100

I.

Viol.

II.

Vle

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

animato

280

Fl. I. II. *mf*

Ob. I. II. *mf*

Cl. I. II. A *mf*

Fag. I. II. *mf*

I. II. E Cor.

III. D

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo *mf* *cresc. poco a poco* *f*

animato

I. Viol. *pp*

II. *mf*

Vle *mf* pizz.

Vlc. *mf* pizz.

Cb. *mf*

13 *molto rit.* *p* *Tempo I.* ♩ = 116 *pp* 285

Fl. I. II.

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

Cl. I. II. A

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

Cor. I. II. E

Vlc. solo *dim.* *mp*

molto rit. *Tempo I.* ♩ = 116

Viol. II. *p*

Vle *p* *pizz.* *pp*

Vlc. *p* *pp*

Cb. *p*

Fl. I. II. *fz*

Ob. I. II. *fz*

Cl. I. II. A *fz*

Fag. I. II. *fz*

Vlc. solo.

Vle

Vlc.

Musical score for measures 287-290. The score includes parts for Fl. I. II., Ob. I. II., Cl. I. II. A, Fag. I. II., Vlc. solo, Vle, and Vlc. The dynamic markings are *fz* and *mf*. The Vlc. solo part features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 291-294. The score includes parts for Fl. I. II., Ob. I. II., Cl. I. II. A, Fag. I. II., Vlc. solo, Vle, and Vlc. The dynamic marking is *dim.*. The Vlc. solo part continues with the complex rhythmic pattern. The measure number 290 is indicated at the start of the first staff.

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *pp*

Vlc. solo *mf cantabile*

Vle *p dim.* [*pp*]

Vlc. *p pp*

295 *p*

Fl. I. II. *a 2 p*

Ob. I. II. *p*

Cl. I. II. A *p*

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

Cor. I. II. E *p pp*

Vlc. solo *pp dolce* *f con forza fz*

Vlc. *pizz.* *pp*

Cb. *pp*

This musical score page, numbered 56, contains measures 800 through 802. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Cor Anglais I & II, Trumpets I & II, Trombones I, II, & III, Timpani, Violin Solo, Violins I & II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The first measure (800) features a dynamic marking of *cresc.* for the woodwinds and strings, and *fz* for the flutes and oboes. The second measure (801) shows a change in dynamics, with *fz* for the woodwinds and *f* for the strings. The third measure (802) continues with *fz* for the woodwinds and *f* for the strings. The solo violin part begins in the second measure with a dynamic marking of *fz* and *cresc.*, and continues with *f* and *cresc.* in the third measure. The woodwind parts (Flutes, Oboes, Clarinets, Bassoons) play a rhythmic pattern of eighth notes, while the strings play a similar pattern. The solo violin part features a melodic line with slurs and accents. The score is divided into three measures by vertical bar lines, with the measure numbers 800 and 801 indicated at the top.

305

Fl. I. II. *p*

Ob. I. II. *p*

I. II. E
Cor. *dim.*

III. D *dim.*

Vlc. solo *f*
pizz.

Vlc. *p*
pizz.

Cb. *p*

Fl. I. II. *fp*

Ob. I. II. *fp*

Cl. I. II. A *fp*

Fag. I. II. *fp*

Cor. I. II. E *fp*

Vlc. solo *fz*

Vlc. *fz*

Cb. *fz*

cresc.

cresc.

cresc. cresc.

810

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Vlc. solo

I.
Viol.

II.

Vle

Vlc.
arco

Cb.
arco

815

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Vlc. solo

In tempo, grandioso

ritard.

320

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

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

Cl. I. II. A *fz* *ff*

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

I. II. E
Cor. *fz* *ff*

III. D *fz* *ff*

Trbe I. II. E *fz* *ff*

I. II. Trbni *fz* *ff*

III. e Tb. *fz* *ff*

Timp.

Vlc. solo *fz fz fz fz ff³*

In tempo, grandioso

ritard.

I. Viol. *fz* *ff*

II. *fz* *ff*

Vle *fz* *ff*

Vlc. *fz* *ff*

Cb. *fz* *ff*

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

molto appassionato

ff col 8^{va} ad lib.

I.
Viol.

II.

Vle

Vlc.

Cb.

Ob. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Vlc. solo

I. Viol.

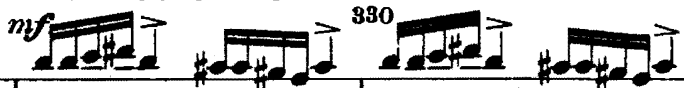
II. Viol.

Vle

Vlc.

Cb.

a) Wihan
 b) Dvořák



Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

ossia:

pizz.

Più mosso ♩ = 132

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

p pizz.

p pizz.

p pizz.

p pizz.

p pizz.

arco

p arco

p

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

Vlc.

Cb.

fp spiccato

p

Fl. I. II.

Ob. I. II. *a 2*

Cl. I. II. A *tr*

Fag. I. II. *a 2*

Cor. I. II. E *fz*

Vlc. solo *a)*
ossia: ff
b)
ff

Viol. I. *arco*

Vlc.

Cb.



I. II. Trbni

III. e Tb.

Vlc. solo *a)*
ff
ossia: b)

I. Viol. *arco*

II. *arco*

Vle *f*

Vlc. *f*

Cb. *f*

a) Wihan
 b) Dvořák

Vlc. solo

a)

b) ossia:

340

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Vlc. solo

molto ritard.

Tempo I. ♩ = 116

grandioso

345

I.
Viol.

II.

Vle

Vlc.

Cb.

molto ritard.

Tempo I. ♩ = 116

grandioso

Fl. I. II. *f* *a 2*

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

Cl. I. II. A *f* *ff*

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

I. II. E Cor. *ff* *ffz* *f*

III. D *ffz* *f*

Trbe I. II. E *a 2* *ffz* *f*

I. II. Trbni *f*

III. e Tb. *a 2* *f*

Timp. *f*

Vlc. solo

I. Viol. *f* *ffz*

II. *f* *ffz*

Vle *f* *ffz*

Vlc. *f* *ffz*

Cb. *f* *ffz*

II

Adagio, ma non troppo ♩ = 108

5

Flauti I. II.
Oboi I. II.
Clarineti I. II. A
Fagotti I. II.

I. II. D
Corni
III. C
Trombe I. II. C
I. II.
Tromboni
III. e Tuba

Timpani

Violoncello solo

Adagio, ma non troppo ♩ = 108

I.
Violini
II.
Viola
Violoncelli
Contrabassi

Ob. I. II. *p* 10

Cl. I. II. A *pp* *fp* *p*

Cor. I. II. D *p* *pp* *fp* *pp*

Vlc. solo *p dolce* *cresc.* *fp* *p*

I. Viol.

II. Viol.

Vle

Vlc. *pp*

Cb. *pp*

Cl. I. II. A 15 *pp*

Cor. I. II. D

I. II. Trbni *pp* *pp*

III. e Tb.

Vlc. solo *[p]* 13

I. Viol.

II. Viol.

Vle

Vlc. pizz.

Cb. pizz.

Cl. I. II. A

Cor. I. II. D

I. II. Trbni III. e Tb.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Cl. I. II. A

Fag. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Tempo I.

poco accel.

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

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

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

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

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

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

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

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

poco accel.

Tempo I.



Fl. I. II. *a 2* *85* *rit.*

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

Cl. I. II. A *pp*

Fag. I. II. *pp*

Timp. *ppp*

Vlc. solo *ppp*

I. Viol. *rit.*

II. *ppp*

Vle *dim.* *arco* *ppp*

Vlc. *dim.* *ppp*

Cb. *dim.* *arco* *ppp*

Tempo I. 40

Fl. I. II. *ff*

Ob. I. II. *ff* a 2

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. F Cor. *ff*

III. C

Trbe I. II. C *ff* a 2 [muta in E]

I. II. Trbni *ff* a 2

III. e Tb. *ff*

Timp. *f*

Vlc. solo *[mp]*

Detailed description: This block contains the musical score for the woodwind, brass, and percussion sections. It starts with a tempo marking of 'Tempo I.' and a rehearsal mark '40'. The woodwinds include Flutes I & II, Oboes I & II (with 'a 2' marking), Clarinets I & II in A, Bassoons I & II, and Cor Anglais I & II. The brass section includes Trumpets I & II in C (with 'a 2' marking and a dynamic change to '[muta in E]'), Trumpets I & II in B-flat, and Trombones I, II, and E. The percussion section includes Timpani. The Violoncello solo part is marked with a dynamic of '[mp]'. Dynamics are generally 'ff' for the woodwinds and brass, and 'f' for the timpani.

Tempo I.

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This block contains the musical score for the string section. It starts with a tempo marking of 'Tempo I.'. The strings include Violins I and II, Viola, Violoncello, and Contrabass. All string parts are marked with a dynamic of 'ff'. The score shows various rhythmic patterns and articulations across the four staves.

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

Fag. I. II. *p*

Vlc. solo *molto espressivo*

I. Viol. *pp* *leggiero*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp* *pizz.*

Cb. *pp* *pizz.*

Cl. I. II. A *p* *a 2* 45

Fag. I. II. *pp*

Vlc. solo

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

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

Cl. I. II. A *dim.*

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

Cor. I. II. F *dim.*

Vlc. solo

I. Viol. *cresc.* *dim.*

II. *cresc.* *dim.*

Vle *cresc.* *dim.*

Vlc. *cresc.* *dim.*

Cb. *cresc.* *dim.*

Fl. I. II. *p* 50 *a 2*

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *pp*

Cor. I. II. F *pp*

Vlc. solo *p*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vlc. *pp*

Cb. *pp*

3

50

a 2

pp

p

pp

pp

pp

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Cor. I. II. F

Vlc. solo

Viol. II.

Vle

Vlc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Cor. I. II. F

Vlc. solo

Viol. II.

Vle

Vlc.

Fl. I. II. *a 2* *p* *f* *p*

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

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

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

I. II. Trbni *pp* *pp* *pp*

III. e Tb. *pp* *pp* *pp*

Vlc. solo *p* *mf* *f* *molto appassionato*

I. Viol. *p* *f*

II. *p*

Vle *p* *fz*

Vlc. *p* *fp* *pizz.*

Cb. *p* *fp* *p*

poco a poco ritard.

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *pp*

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

Vlc. *pp*

Cb. *pp*

4
Meno. Tempo I.

Fl. I. II. *ff* 65

Ob. I. II. *ff*

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

Fag. I. II. *ff*

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

Trbe I. II. E *f* *a 2*

I. II. Trbni *f*

III. e Tb. *f*

Vlc. solo *f*

Meno. Tempo I.

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff* arco

Cb. *ff* arco

Cl. I. II. A *p* 70

Fag. I. II. *p*

Vlc. solo *fp* *ten.* *dim.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

Vlc. *pp* pizz. *8*

Cb. *pp* pizz.

Ob. I. II. *a 2* [*p*]

Cl. I. II. A

Fag. I. II.

Vlc. solo *ten.*

Vlc. *3*

Cb. *3*

Fl. I. II.

Ob. I. II. *a 2*

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo *3*

Vlc. *3*

Cb. *3* arco

mf *p* *dim.*

75 *dim.*

Fl. I. II.

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

Cl. I. II. A *dim.* *p semplice*

Fag. I. II.

Cor. I. II. E *dim.* *muta in F*

Vlc. solo *p* *dim.* *p* *dolce*

Vle *pp*

Vlc. *arco* *pp*

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



Ob. I. II. *pp*

Fag. I. II.

Vlc. solo

Vle

Vlc.

Cb.

Ob. I. II. *cresc.*

Fag. I. II.

Cor. I. II. F *p*

Vlc. solo *cresc.*

Vle

Vlc.

Cb.

5 Un poco più animato

Fl. I. II.

Ob. I. II.

Fag. I. II. [*p*]

Cor. I. II. F

I. II. Trbni

III. e Tb.

Vlc. solo *f* *mf* *f* *fz*

I. Viol. *mf* *p*

II. *mf* *p*

Vle *mf* *p*

Vlc. *mf* *p dim.*

Cb. *mf* *p dim.*

Un poco più animato

85 ^{a2}

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. F

I. II. Trbni

III. e Tb.

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

p

p

mf

f

f

molto appassionato

pizz.

mf

mf

90

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Vlc. solo

Vlc.

Cb.

dim.

p

pp

pp

dim.

p

pp

dim.

pp

dim.

pp

dim.

pp

dim.

pp

cresc.

110

Fl. I.II.

Cl. I.II.A

I.II.F
Cor.
III.C

Vlc. solo

Vlc.

Cb.

p

pp

p

pizz.

pp

quasi Cadenza

115

Fl. I.II.

Fag. I.II.

I.II.F
Cor.
III.C

Vlc. solo

fz

f

p

pizz. fz

fz

pizz.

pizz.

Fl. I.II.

Fag. I.II.

I.II.F
Cor.
III.C

Vlc. solo

fz

[*pp*]

poco a poco string.

120

Fl. I. II. *mf dim.*

Cl. I. II. A

Fag. I. II. *mf dim. f*

I. II. F
Cor.

III. C *mf dim. f*

Timp. *ppp*

Vlc. solo *f p f*

poco a poco rit.

125

Fl. I. II. *p*

Cl. I. II. A *p*

Fag. I. II. *dim. p*

I. II. F
Cor.

III. C *dim. p*

Timp. *pp*

Vlc. solo *dim. p dim. pp*

poco a poco rit.

Vle *pp*

Vlc. *pp*

Cb. *pp*

Musical score for measures 140-145. The score includes parts for Fl. I. II., Ob. I. II., Cl. I. II. A, Fag. I. II., Cor. III. C, Timp., and Vlc. solo. Measure 140 is marked with a '140' above the Flute staff. Measure 145 is marked with a '145' above the Flute staff. Dynamics include *p*, *pp*, *cresc.*, *f*, *dim.*, *mf*, and *ppp*. The Flute part has a 'Solo' marking. The Violin solo part has a '3' marking. The Timpani part has a 'mf' marking. The Clarinet part has a 'p' marking. The Bassoon part has a 'p' marking. The Cor Anglais part has a 'fz' marking. The Violin solo part has a 'cresc.' marking. The Violin solo part has a '3' marking. The Violin solo part has a 'f' marking. The Violin solo part has a 'p' marking. The Violin solo part has a 'dim. ppp' marking.

Musical score for measures 150-155. The score includes parts for Fl. I. II., Ob. I. II., Cl. I. II. A, Fag. I. II., Cor. III. C, Vlc. solo, Vle, Vlc., and Cb. Measure 150 is marked with a '150' above the Flute staff. Measure 155 is marked with a '155' above the Flute staff. Dynamics include *p*, *pp*, *f*, *ppp*, *mf*, *pp*, *ppp*, *div.*, and *pizz.*. The Flute part has a circled '8' marking. The Clarinet part has a 'lunga' marking. The Bassoon part has a 'p' marking. The Cor Anglais part has a 'pp' marking. The Violin solo part has a '3' marking. The Violin solo part has a 'lunga' marking. The Violin solo part has a 'fz' marking. The Violin solo part has a 'pp' marking. The Violin part has a 'pizz.' marking. The Violin part has a 'pp' marking. The Violin part has a 'div.' marking. The Violin part has a 'pp' marking. The Cello part has a 'pp' marking.

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
Cor. III. C
Vlc. solo
Vle
Vlc.
Cb.

Cl. I. II. A
Fag. I. II.
Vlc. solo
Vle
Vlc.
Cb.

155

III
FINALE
12. I. 1895

Allegro moderato ♩ = 104

5

Flauto I.
Flauto II.
(Flauto piccolo)
Oboi I. II.
Clarinetti I. II. A
Fagotti I. II.

I. II.
Corni E
III.
Trombe I. II. E
I. II.
Tromboni
III. e Tuba
Timpani
Triangolo
Violoncello solo

I.
Violini
II.
Viole
Violoncelli
Contrabassi

Ob. I. II. *mp* 10 *fz*

Cl. I. II. A *mp* *fz*

I. II. Cor. E

III.

Vlc. solo

I. Viol. *p*

II. *p*

Vle *p*

Vlc. *p*

Cb. *p*



Timp. 15 *pp* 20

Vlc. solo

I. Viol. *fz* *cresc.*

II. *fz* *cresc.*

Vle *fz* *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

25

a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp.

Trgl.

Vlc. solo

I.

Viol.

II.

Vle

Vlc.

Cb.

Musical score for page 91, measures 25-30. The score includes parts for Flutes (Fl. I. II.), Oboes (Ob. I. II.), Clarinets (Cl. I. II. A), Bassoons (Fag. I. II.), Cor Anglais (I. II., III.), Trumpets (Trbe I. II. E), Trombones (I. II., III. e Tb.), Timpani (Timp.), Triangle (Trgl.), Violins (I., II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics include *ff*, *fz*, and *ff con forza*. Performance markings include accents and *a 2*.

Fl. I. II. *a 2* 30 35

Ob. I. II. *a 2* *p*

Cl. I. II. A *p*

Fag. I. II. *a 2* *p*

I. II. Cor. E

III.

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Trgl.

Vlc. solo *mf risoluto*

I. Viol. *ff fz fz*

II. *ff fz fz*

Vle *ff fz fz*

Vlc. *ff fz fz pizz. pp*

Cb. *ff fz fz*

Detailed description: This is a page of a musical score, page 92, covering measures 30 to 35. The score is for a full orchestra and strings. The woodwind section includes Flutes I and II (marked *a 2*), Oboes I and II (marked *a 2*), Clarinets I and II in A (marked *a 2*), and Bassoons I and II (marked *a 2*). The brass section includes Cor Anglais I and II, Trumpets I and II in E, Trombones I and II, and Trombones III and Euphonium. The percussion section includes Timpani and a Trigon. The string section includes Violins I and II, Viola, Violoncello (solo), and Contrabass. The score shows a transition from measure 30 to 35. In measure 30, the woodwinds play a rhythmic pattern of eighth notes. In measure 31, the woodwinds continue with a similar pattern. In measure 32, the woodwinds play a series of eighth notes. In measure 33, the woodwinds play a series of eighth notes. In measure 34, the woodwinds play a series of eighth notes. In measure 35, the woodwinds play a series of eighth notes. The strings play a rhythmic pattern of eighth notes. The solo Violoncello plays a melodic line marked *mf risoluto*. The Violins I and II play a melodic line marked *ff* and *fz*. The Viola plays a melodic line marked *ff* and *fz*. The Violoncello plays a melodic line marked *ff* and *fz*. The Contrabass plays a melodic line marked *ff* and *fz*. The Violoncello also plays a pizzicato line marked *pp* in measure 35.

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. E
III.
Trbe I. II. E
I. II.
Trbni
III. e Tb.
Timp.
Trgl.
Vlc. solo
I.
Viol.
II.
Vle
Vlc.
Cb.

① *p* 50 *p* 3

Fl. I. II.

Ob. I. II. *p*

Fag. I. II. *p*

Vlc. solo *fz* *fz*

I. Viol.

II. Viol.

Vle

Vlc. *pp* pizz.

Cb. *pp*

55 *fp* *fp* 3

Fl. I. II. *fp*

Ob. I. II. *fp*

Fag. I. II.

Vlc. solo *fz* *fz*

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Fl. I. II. *p*

Ob. I. II. *p*

Fag. I. II.

Vlc. solo *fz con 8^{va} bassa ad libitum -*

I. Viol. *pizz.*

II. *p marcato*

Vle *pp*

Vlc. *pp*

Cb. *pp*

Fl. I. II. *60*

Ob. I. II.

Vlc. solo *fz*

I. Viol. *cresc.*

II. *cresc.*

Vle *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Musical score for measures 65-70. The score includes parts for Fl. I. II., Ob. I. II., Cl. I. II. A, Cor. I. II. E, Vlc. solo, Viol. I. II., Vle, Vlc., and Cb. The Vlc. solo part features a *ff* dynamic and a *senza sva* marking. The strings (Viol. I. II., Vle, Vlc., Cb.) play a rhythmic accompaniment with a *fz* dynamic. The Vlc. solo part has a *arco* marking above it. The score is in 4/4 time and G major.

Musical score for measures 70-75. The score includes parts for Vlc. solo, Viol. I. II., Vle, Vlc., and Cb. The Vlc. solo part features a *ffz* dynamic and a *senza sva* marking. The strings (Viol. I. II., Vle, Vlc., Cb.) play a *p* dynamic with a *dim.* marking. The Vlc. solo part has a *arco* marking above it. The score is in 4/4 time and G major.

This page of a musical score features the following instruments and parts:

- Fl. I. II.**: Flute I and II parts, marked *mp* (mezzo-piano).
- Ob. I. II.**: Oboe I and II parts, marked *mp*.
- Cl. I. II. A**: Clarinet I, II, and A parts.
- Fag. I. II.**: Bassoon I and II parts.
- I. II. Cor. E**: Horns I and II in E-flat.
- III.**: Horn III part.
- Trbe I. II. E**: Trumpets I and II in E-flat.
- I. II. Trbni**: Trombones I and II.
- III. e Tb.**: Trombone III and Tuba.
- Timp.**: Timpani.
- Trgl.**: Triangle.
- Vlc. solo**: Violoncello solo part, marked *ffz* (fortissimo zingando).
- I. Viol.**: Violin I part, marked *pp* (pianissimo).
- II. Viol.**: Violin II part, marked *pp*.
- Vle**: Viola part, marked *pp*.
- Vlc.**: Violoncello part, marked *pp*.
- Cb.**: Contrabass part.

The score includes various musical notations such as dynamics (*mp*, *ffz*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *a 2* for a second ending). Measure numbers 75 and 80 are indicated at the top of the page.

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.

I. II.
Cor. E
III.

Trbe I. II. E

I. II.
Trbni
III. e Tb.

Timp.
Trgl.

Vlc. solo

I.
Viol.
II.

Vle

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 85, contains parts for various instruments. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II in A, and Bassoon I and II. The brass section includes Cor Anglais I and II, Trumpet I and II in E, Trombone I and II, and Tuba. The percussion section includes Timpani and Triangle. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings are mostly silent on this page, while the Trumpet I and II, Trombone I and II, and Tuba parts are active. The Trombone I and II parts feature a melodic line with eighth notes and rests, starting with a dynamic marking of *a 2*. The Tuba part provides a rhythmic accompaniment with eighth notes. The percussion parts include a steady pattern of eighth notes on the timpani and a series of triangles. The string parts are mostly silent, with some light accompaniment in the lower strings.

2

90

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp.

Trgl.

Vlc. solo

I.

Viol.

II.

Vle

Vlc.

Cb.

95 100

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. E

III.

Trbe I. II. E

I. II.
Trbni

III. e Tb.

Timp.

Trgl.

Vlc. solo

I.
Viol.

II.

Vle

Vlc.

Cb.

Fl. I. II. *a2*

Ob. I. II. *a2*

Cor. I. II. E

Trbe I. II. E

I. II. Trbni

III. e Tb.

Vlc. solo

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

II. Viol. *fz fz fz fz fz fz*

Vle *fz fz fz fz fz fz*

Vlc. *fz fz fz fz fz fz*

Cb. *fz fz fz fz fz fz*

Fag. I. II. *pp*

Vlc. solo *f*

I. Viol. *p fp pp*

II. Viol. *fz p*

Vle *fp*

Vlc. *pp pizz.*

Cb. *pp*

110 (3)

Fl. I. II. *p* 115 *fz*

Ob. I. II. *p* *fz*

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

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

Vlc. solo *ffz* *ffz* *fz*

I. Viol.

II. Viol.

Vle *mp*

Vlc. *mp*

Cb. *mp*

Fl. I. II. *p* 120 *fz* *mf* *mf*

Ob. I. II. *p* *fz*

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

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

Vlc. solo *ffz* *mf dolce*

I. Viol. *mp*

II. Viol. *mp*

Vle *mp*

Vlc. *mp* pizz. arco

Cb. *mp*

4 Poco meno mosso ♩ = 92
espressivo e cantabile
p

140 molto rit.

Cl. I. II. A

Fag. I. II. dim. p

Vlc. solo p [p]dolce

Vle molto rit. Poco meno mosso ♩ = 92

Vlc. pizz. pp

Cb. pizz. pp

150

Cl. I. II. A p

Fag. I. II.

Vlc. solo p

Vle p

Vlc. pp

Cb. pp

155 rit. in tempo 160

Ob. I. II.

Cl. I. II. A pp

Fag. I. II. p pp

Cor. I. II. E pp

Vlc. solo pp mf

Vle rit. in tempo

Vlc. pp

Cb. pp

165 rit.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

5 in tempo

170

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

in tempo

poco a poco accel.

Cl. I. II. A *mf*

Fag. I. II.

Cor. I. II. E *mf*

Vlc. solo *f* poco a poco accel.

I. Viol. *p*

II. *p*

Vle *p*

Vlc. *p*

Cb. *p*

Tempo I. ♩ = 104

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo *f*

Tempo I. ♩ = 104

I. Viol.

II.

Vle *pp* arco

Vlo. *pp* arco

Cb. *pp*

185

Fl. I. II. *fz*

Ob. I. II. *fz*

Cl. I. II. A *fz*

Fag. I. II.

I. II. *fz*

Cor. E

III.

Trbe. I. II. E

I. II.

Trbni

III. e Tb.

Timp.

Vlc. solo

ossia:

I. *fz* *p* *fz*

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

Vle *fz* *p* *fz*

Vlc. *fz* *p* *fz*

Cb. *fz* *p* *fz*

190 195

Ob. I. II.

Fag. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

200

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

ossia:

Fl. I. II. rit. a 2 ff

Ob. I. II. ff

Cl. I. II. A p pp ff

Fag. I. II. pp ff

I. II. Cor. E III. ff

Trbe I. II. E ff

I. II. Trbni III. e Tb. ff

Timp.

Vlc. solo
ossia
17

I. Viol. rit. ff

II. ff

Vle arco ff

Vlc. arco ff

Cb. pizz. p arco ff

Detailed description: This page of a musical score, numbered 111, contains staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), and Bassoons I and II. The brass section includes Cor Anglais I and II, Trumpets I and II (E), Trombones I and II, and Tubas/Euphoniums. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The Violoncello solo part features a complex rhythmic pattern with triplets and a fermata, with a measure number of 17. The score includes dynamic markings such as *pp*, *p*, and *ff*, and performance instructions like *rit.* and *arco*.

⑥ in tempo

Fl. I. II. *a2* *205* *210*

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

Cl. I. II. A

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

I. II. Cor. E

III.

Trbs I. II. E

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo

I. Viol. *in tempo* *fz fz fz fz fz fz fz fz fz*

II. *fz fz fz fz fz fz3 fz3 fz3 fz3 fz*

Vle. *trem.*

Vlc. *trem.* *ff*

Cb. *ff*

a 2.

215

220

7

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. Cor. E *ff*

III. *ff*

Trbe I. II. E *f*

I. II. Trbni *f*

III. e Tb. *f*

Timp.

Vlc. solo

I. Viol. *fz*

II. *fz*

Vle. *fz*

Vlc. *fz*

Cb. *fz*

225

Fl. I.

Ob. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

mp

mf *appassionato*

fp

dim.

230

Fl. I.

Ob. I. II.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

mp

dim.

pp

235 *pp* 240 *a2* *pp*

Ob. I. II.

Cl. I. II. A

I. II. Trbni

III. e Tb.

Vlc. solo *pp*

I. Viol. *pp*

II. *pp*

Vle *pp* pizz.

Vlc. *pp* pizz.

Cb. *pp*

||

a2 *molto rit.* 245 *in tempo* ♩ = 104 250

Cl. I. II. A

I. II. Trbni

III. e Tb.

Vlc. solo *p*

molto rit. *in tempo* ♩ = 104

I. Viol.

II.

Vle *pizz.* *pp*

Vlc. *pp*

Cb. *pp*

Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II. Cor. E
III.
Trbe I. II. E
I. II. Trbni
III. e Tb.
Timp.
Vlc. solo
I. Viol.
II.
Vle
Vlc.
Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) is at the top, followed by the brass section (Cor Anglais, Trumpets, Trombones). The percussion section (Timpani) is below the brass. The string section (Violins, Viola, Violoncello, Contrabass) is at the bottom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'a 2' and '8'. The page number '117' is in the top right corner, and the rehearsal mark '260' is above the first staff.

270 ritard. poco a poco

Cl. I. II. A *dim.*

Timp. *dim.* *pp*

Vlc. solo

I. Viol. *pp* *dim.*

II. *pp* *dim.*

Vle *pp* *dim.*

Vlc. *pp* *dim.*

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

Andante rit. 280 (9) Moderato ♩ = 84

275

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Vlc. solo *[mp] dolce cantabile*

I. Viol. *ppp*

II. *ppp*

Vle *ppp*

Vlc.

Cb.

CL I. II. A 285 290

Fag. I. II.

Vlc. solo

This system contains three staves. The top staff is for Clarinet I & II A, the middle for Bassoon I & II, and the bottom for Violin solo. Measures 285 and 290 are marked. The music features complex rhythmic patterns with many beamed notes and slurs.

Ob. I. II. 295 string.

Cl. I. II. A

Fag. I. II. p 3 3

Vlc. solo

Vle pizz. arco pp

Vlc. p pizz. pp

Cb. pp

This system contains six staves. The top staff is for Oboe I & II, the second for Clarinet I & II A, the third for Bassoon I & II, the fourth for Violin solo, the fifth for Viola, and the sixth for Violin and Cello. Measures 295 and 300 are marked. The Viola part has 'pizz.' and 'arco' markings. The Violin and Cello parts have 'pizz.' markings. The string section has 'pp' markings. The Oboe part has 'string.' markings.

Ob. I. II. 300 ritard. molto

Cl. I. II. A p 3 3

Fag. I. II. 3 3

Cor. I. II. E p 3 3 3

Vlc. solo f V A

Vle ritard. molto

Vlc.

Cb.

This system contains seven staves. The top staff is for Oboe I & II, the second for Clarinet I & II A, the third for Bassoon I & II, the fourth for Cor. I & II E, the fifth for Violin solo, the sixth for Viola, and the seventh for Violin and Cello. Measures 300 and 305 are marked. The Oboe part has 'ritard. molto' markings. The Clarinet and Bassoon parts have 'p' and '3' markings. The Cor. I & II E part has 'p' and '3' markings. The Violin solo part has 'f', 'V', and 'A' markings. The Viola part has 'ritard. molto' markings.

Tempo I. ♩ = 104 305

Ob. I. II. *p*

Cl. I. II. A *p*

Fag. III.

Cor. I. II. E *p*

Timp. *pp*

Vlc. solo *f*

Tempo I. ♩ = 104

Viol. II. *mf* *sul G espressivo*

Vle *p*

Vlc. *p*

Cb. *p*

810 rit.

Ob. I. II. *rit.*

Cl. I. II. A

Cor. I. II. E

Timp. *cresc.*

Vlc. solo *rit.*

Viol. II. *rit.*

Vle *mf*

Vlc. *mf*

Cb. *mf*

⑩ in tempo ♩ = 104

315 *pp*
Solo

Fl. I. II.

I. II.
Cor. E
III.

p

Vlo. solo

fp

Viol. II.

pp

Vle

pp

Vlc.

pp
arco

Cb.

pp

in tempo ♩ = 104

==

==

320

Fl. I. II.

Ob. I. II.

Cor. III. E

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

p

pp

pp

pp

pp

825

Fl. I. II.

Ob. I. II.

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

11

380

Meno mosso ♩ = 84

Fl. I. II.

Ob. I. II.

Cl. I. IIA

Fag. I. II.

Vlc. solo

Meno mosso ♩ = 84

Viol. II.

Vle

Vlc.

Cb.

p

p

p

mf

pp

pp

pp

pp

pizz.

pizz.

12

12

12

12

335

Fl. I. II.

Ob. I. II. *mp*

Cl. I. II. A *mp*

Fag. I. II.

Vlc. solo *p* *mf*

Viol. II. *6* *12* *12*

Vle *6* *12* *12*

Vlc.

Cb.

340

Fl. I. II. *p*

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Vlc. solo *p* *mf* *6*

Viol. II. *6* *12* *12*

Vle *6* *12* *12*

Vlc.

Cb.

345 string.

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

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

Cl. I. II. A

Fag. I. II.

Vlc. solo *3* [*h*]

Viol. II. *6* *6* *cresc.* string.

Vle *6* *6* *cresc.*

Vlc.

Cb.

a tempo ♩ = 104

350

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo *[h]* *ff* *molto espressivo* *a tempo* ♩ = 104

Solo

Viol. I. *p* *tranquillo e molto espressivo*

Viol. II. *p*

Vle *p*

Vlc. *p*

Cb. *p*

355

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

p

poco marcato

360

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

string.

string.

365 *molto ritard.* *in tempo* 370

Ob. I. II. *mp* *3 cresc.*

Cl. I. II. A *cresc.*

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

Cor. I. II. E *mf*

Vlc. solo *ff* *molto ritard.* *in tempo*

I. Viol. *[cresc.]* *ff*

II. Viol. *[cresc.]* *ff*

Vle. *[cresc.]*

Vlo. *[cresc.]*

Cb. *[cresc.]*

Cl. I. II. A *mf* 375

Fag. I. II.

Cor. I. II. E

Vlc. solo *f*

I. Viol.

II. Viol.

Vle.

Vlo.

Cb.

This musical score page, numbered 129, features a variety of instruments. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II in A, Bassoon I & II, Cor Anglais I & II, and Trumpets I & II. The brass section consists of Trombones I, II, and E. The percussion section includes Timpani. The string section is represented by a Violin solo, Violins I & II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano), and performance instructions like *a 2* (second ending) and *[2]* (second ending). The number 385 is also present at the top of the page.

890

Cl. I. II. A

Fag. I. II. [*p*]

Cor. I. II. E

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

cresc.

cresc.

cresc.



895

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

f

f

f

ff

p

p

p

pizz.

pizz.

p

400

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

mp

mp

fz

fz

fp spiccato

405

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

mp

mf

fz

fz

cresc.

arco

p

arco

p

In tempo

425

I. II. Cor. E

III.

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo

Viol. II.

Vle

Vlc.

Cb.

fz dim. *p*

fz dim. *p*

fz dim. *p*

fz dim. *pp*

fz dim. *pp*

fz dim. *p*

ff *dim.*

in tempo

430

435

Fl. I. II.

Ob. I. II.

Cl. I. II. A

I. II. Cor. E

III.

Vlc. solo

f *fz* *fz* *fz* *dim.* *pp*

f *fz* *fz* *fz* *dim.* *pp*

f *fz* *fz* *fz* *dim.* *pp*

mf *fz* *fz* *fz* *dim.* *pp*

mf *fz* *fz* *fz* *dim.* *pp*

mf *fz* *fz* *fz* *dim.* *pp*

[muta in D]

f *3* *3*

Meno mosso ♩ = 84 440 poco a poco rit.

Ob. I. II.

Vlc. solo *mp* *dim.*

Meno mosso ♩ = 84 poco a poco rit.

I. Viol. *p* *pp* *dim.* *ppp*

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

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

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

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

14 Andante ♩ = 76 450

Fl. I. II. *pp* *dim.* *ppp*

Ob. I. II. *ppp*

Cl. I. II. A *ppp*

Trbe I. II. E Sole con sord. *pp*

Vlc. solo *p* *dim.*

Andante ♩ = 76

I. Viol. *ppp*

II. *ppp*

Vle *ppp*

Vlc. *ppp*

Cb. *ppp*

Fl. I. II. *a 2* *pp* 455

Ob. I. II.

Cl. I. II. A *ppp*

Cor. I. II. E

Trbe I. II. E *ppp*

Vlc. solo *pp*

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Fl. I. II.

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *pp*

Cor. I. II. E

Trbe I. II. E

Vlc. solo *pp*

Viol. II.

Vle *pp*

Cb. *pizz.* *pp*

460 465

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Cor. I. II. E

Vlc. solo

I. Viol.

II.

[p] fz 470 dim. p dim. pp

Solo [p] fz dim. fpp

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Vlc. solo

I. Viol.

II.

Vle

Vlc.

Cb.

475 a 2 480

fp a 2 fp dim. p

f Tutti pizz. f pizz. mp f pizz. mp f mp

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. A *a 2*

Fag. I. II.

I. II. E
Cor. *pp Solo*

III. D *p con sord. dim. ppp*

Trbe I. II. E

I. II. Trbni *ppp*

III. e Tb. *ppp*

Timp. *pp*

Vlc. solo *[dim.]*

I. Viol. *pp* *arco con sord. ppp*

II. *pp* *arco con sord. ppp*

Vle *pp* *arco con sord. ppp*

Vlc. *pp* *arco con sord. ppp*

Cb. *pp* *arco ppp*

490 rit. 495

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.

I. II. E
Cor.
III. D

Trbe I. II. E

I. II.
Trbni
III. e Tb.

Timp.

Vlc. solo
pp *rit. e molto cresc.*
pp *molto cresc.*

I.
Viol.
II.
Vle
Vlc.
Cb.

rit. *pizz.* *senza sord.*
pizz. *morendo* *senza sord.*
pizz. *morendo* *senza sord.*
pizz. *morendo* *senza sord.*
pizz. *morendo*

15 Andante maestoso 500

505 molto accel.

Fl. I. II. *p* *ff* *ff*

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

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

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

I. II. E
Cor. *ff* *ff* *ff*

III. D *ff* *ff* *ff*

Trbe I. II. E *ff* *ff* *ff*

I. II. Trbni *ff* *ff* *ff*

III. e Tb. *ff* *ff* *ff*

Timp. *p* *molto cresc.* *ff*

Vlc. solo *ff*

Andante maestoso
molto cresc.
arco

molto accel.

I. Viol. *pp* arco *ff* *ff* *ff*

II. *pp* arco *ff* *ff* *ff*

Vle *pp* arco *ff* *ff* *ff*

Vlc. *pp* arco *ff* *ff* *ff*

Cb. *pp* arco *ff* *ff* *ff*

Allegro vivo ♩ = 132

510 515

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. E
Cor. *ff*

III. D *ff*

Trbe I. II. E *ff*

I. II. Trbni

III. e Tb.

Timp.

Vlc. solo

Allegro vivo ♩ = 132

I. Viol. *fz*

II. *fz*

Vle *fz*

Vlc. *fz*

Cb. *fz*

EDITORS' NOTES

SOURCES:

a) Dvořák's manuscript of the score, in the possession of the composer's heirs. The original volume bound in half-linen covers consisted of 56 sheet (112 pages) of oblong music paper 258 : 340 mm in size, each page containing 32 staves. The first page bears the title as well as all the following quotations (it stands in Czech in the manuscript):

"Concerto | (op. 104) | for | Violoncello | with orchestra accompaniment | composed by | Antonín Dvořák | Score."

On the right hand side above the title stand the words: *(Seventh composition written in America 1894-1895).*

Below this note, a little lower:

(opus 103) or 104 ("Te Deum" op. 103).

The first movement is written on pages 2-49 (numbered as 1-48), the second movement on pages 50-70 (numbered as 49-69), pages 71-72 are empty and not numbered, while

the third movement, consisting originally of 460 bars, was written on pages 73-110 (numbered 70-107), and pages 111-112 were left empty.

This original arrangement of the pages was changed in the summer of 1895, when Dvořák, after he had returned from America, changed his original conception of the whole work. The last double-sheet (bars 443-460) was removed from the covers and replaced with three new double-sheets (numbered as 106-111), containing the definite version of the work. The double-sheet which was removed has, nevertheless, been preserved in the volume as a loose enclosure.

Later on when the composer had completed the final revision of the part of the solo instrument, he glued into the score following page 22 one sheet and following page 40 another sheet containing the final version of bars 166-176 and 293-302 of the first movement. The sheets containing

the original version of these bars are still preserved in the covers of the score which, in its final shape, comprises 39 sheets and 2 sheets as loose enclosures.

Before Dvořák had his score copied for the press, he carried out the usual revision: he added in red ink some emendments in the music and orchestration, and some insertions. Hanuš Wihan, too, wrote his suggestions as to the revision of the solo violoncello part directly into the score: in the first movement, in bars 158–176, 285–303 (of these, the corrections made in bars 166–176 and 293–302 were not originally used in the press and are reprinted in our Editorial Notes for the first time), 327–329, 334–335, 338–340; in the second movement, in bars 107, 108, 114, 116, 117.

Some of Dvořák's notes written in black or blue pencil are of still later date than Wihan's insertions. From the hurried handwriting we may judge that they were added hastily, perhaps during the rehearsals for the performance.

The dates pertaining to the beginning and completion of the orchestration of the respective movements in our edition correspond to those mentioned in the manuscript, the only difference being that the date at the beginning of the first movement includes also the words "New York" and the original note at the end of the work (reprinted in the Editorial Notes of this edition for the first time) is worded as follows:

"Thanks be to God. | Finished in New York | February 9th 1895 | on the day of our Otáček's birthday | Saturday in the morning, 11. 30 a. m."

The definite closing section contains the following words:

"I finished the concerto in New York | but when I returned to | Bohemia, I changed the end | completely, as it stands here now. | Plsek 18 11-6 95."

From some other of Dvořák's insertions, let us quote the characteristic note below bar 386 of the third movement: "To-day on February 8th very cold in New York and a blizzard."

The manuscript score does not bear any traces of having been used as a master copy for the press. For this purpose another copy must have been used.

b) The manuscript of Dvořák's piano arrangement, in the possession of the composer's heirs, is written in an oblong music copy-book, 264 : 348 mm in size, equipped with grey covers adorned with a printed frame and the name of the publishing house Breitkopf and Härtel on the front cover. It comprises 19 sheets (the first sheet is torn out) of 16 stave music paper. On the first 14 sheets (with the exception of the second page of the 6th sheet, which is empty) is written the piano arrangement of the concerto. The solo violoncello part was not written out at all,

except for 3 bars in the first movement (87, 88, 89). The copyist was obviously expected to insert it into the copy meant for the press, copying it from the score. Another reason why Dvořák did not write out the solo part may have been the fact that at that time the revision, carried out later by the composer and Hanuš Wihan, had not yet been completed. This is proved by the fact that the manuscript of the piano score already included the definite version of the closing section, although bars 166–176 and 293–302 of the first movement stand here in their original version and not in their final version which was then printed in the Simrock edition. The dating of the movements in the manuscript of the piano score proves that this arrangement was begun at Vysoká, on September 9th 1895, the first movement completed on September 12th, the second on September 16th and the third "at Lučany château on September 25th 1895" which the composer proved also with his signature.

The first page of sheet 15 of the copy-book contains also 3 staves of sketches of Andante for violoncello and piano, the motifs of which show no correlation with those of the concerto. The pages which follow are empty.

c) The original edition of the score published by N. Simrock, Berlin, Ed. No. 10.548, Copyright 1896.

Our edition is based on Simrock's print, published during the composer's lifetime and doubtlessly under his direct supervision. It has been collated with the manuscript score and in passages where these two main sources differed, also the manuscript of the piano arrangement has been consulted. The more important deviations between the main sources are listed in the "Annotazioni" which include also the bars re-written by the composer in the final version. On the basis of the manuscripts, in our edition obvious misprints have been corrected and details omitted in the Simrock edition inserted. Further, the missing marks of minor importance pertaining to the reproduction, have been added on the basis of analogous passages of both the manuscripts and the print. The more important editors' addenda have been put within square brackets [].

ABBREVIATIONS:

A = manuscript score

Po = manuscript of the piano arrangement

S = Simrock's edition of the score

Versio I., II., III. = the original version, changed by the composer in the manuscript

Versio ultima = corrected by the composer after the publication of the work

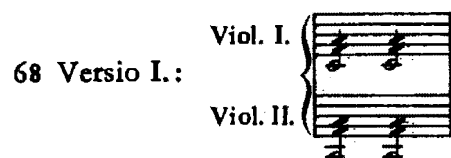
Large Arabic numerals indicate the bar, the small numbers beside them indicate the note (or chord) in the bar; rests are not counted.

VYDAVATELSKE POZNÁMKY
ANNOTAZIONI

I

3₂ Vlc, Vlc., Cb. A: *fp*, SN = S

33,34 Viol. I. A Versio ultima:

41₂, 4₃, 6 Vlc. A: *e*; SN = S43₅ - 44₁ Fl. I., Ob. I., Cl. I. S: senza ligatura; SN = A53₂ Viol. II. A: *e*¹; SN = S57 A: *Poco sostenuto*; SN = S

74 Trbe A: [1]; SN = S

80₁ Vle S: ; SN = A

94 Vle A: , SN = S

99 Cl., Fag.: } Versio I. 17 1
101 Fl., Cl.: }

100 Vlc. solo Versio I.:

102 Vlc. solo Versio I.: *p dim.*

Versio II.:

113 Vle S: ; SN = A

124, 125 Vlc. solo Versio I.:

128 - 131 Ob., Cl., Fag. A: *a2* (e sempre *f*); SN = S140 Vlc. solo A: *dolce e molto cantabile*; SN = S154 S: *animato*; A: -

158 - 165 Vlc. solo:



166 - 176 Versio I. - IV.:

166

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. E
Cor.

III. D

Vlc. solo

Versio I.

Versio II.

Versio III.
(Wihan)

Versio IV.

I. Viol.

II. Viol.

Vlc.

Vlc.

Cb.

This page of a musical score contains measures 166 to 176. It features a woodwind section with Flutes I & II, Oboes I & II, Clarinets I & II in A, and Bassoons I & II. The brass section includes Horns I & II in E, Horn III in D, and Trombones I, II, and III. The string section consists of Violins I and II, Violas, and Cellos. A section for Violin solo is marked with four different versions (Versio I-IV). The score is written in a key with one sharp (F#) and a 2/4 time signature. Measure numbers 166, 167, and 168 are indicated at the top of the first staff. Dynamics such as *pp* are present in the string parts.

Fl. I. II. *pp* 170 *p*

Ob. I. II. *p*

Cl. I. II. A

Fag. I. II. *p cresc.*

I. II. E
Cor.
III. D *p cresc.*

Vlc. solo

Versio I.

Versio II.

Versio III. *pp*

Versio IV.

I. Viol. *pp*

II. *pp*

Vle. *arco pp*

Vlc. *arco*

Cb. *arco pp*

This musical score page, numbered 146, contains the following parts and staves:

- Fl: II.** (Flute II)
- Ob: I, II.** (Oboe I and II)
- Cl: I, II, A.** (Clarinet I, II, and Bass Clarinet)
- Fag: I, II.** (Bassoon I and II)
- I. II. E** (Trumpet I and II, E-flat)
- Cor.** (Cornet)
- III. D.** (Trumpet III, D)
- Vlc. solo** section with four staves:
 - Versio I.**
 - Versio II.**
 - Versio III.**
 - Versio IV.**
- I. Viol.** (Violin I)
- II.** (Violin II)
- Vle.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It features complex woodwind and string parts, with the solo violin section providing four different versions of a melodic line. The woodwinds and strings play a rhythmic accompaniment, often with slurs and accents. The solo violin parts are highly technical, involving many sixteenth and thirty-second notes, often with slurs and accents.

Fl. I.II. 175 (7)

Ob. I.II. *a2*

Cl. I.II. A *f*

Fag. I.II. *a2*

I. II. E
Cor. *mf*

III. D *mf*

Vlc. solo

Versio I.

Versio II.

Versio III.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

171 Vlc. solo A:  ; SN = S

177 - 179 Vlc. solo Versio I.:



185, 186 Cor.III.: Versio I., S: *f*¹ [1], A, Versio ultima: *g*¹

191 A:  ; SN = S

Trbni I.II.
Timp.

191₁₀ Vlc. solo Versio I., *tr*; SN = S

217₄ Viol.II. A: *des*²-*fas*²; SN = S

224 A: *In tempo* (MM ♩ = 100); SN = S

240-244 Vlc. solo Versio I.: *spiccato*

241 Viol. II., A:  ; SN = S

252_{2, 3} FL I., S: *cis*², *d*² [1]; SN = A

285

Versio I. 


Versio II. 



290



256, 257 Versio I.:

Fl. I. II. 

Ob. I. II. 

Cl. I. II. 

Fag. I. II. 

Cor. I. II. E 

257₁₀ Vlc. solo A: *d*²; SN = S

261 - 263 Vlc. solo (ossia) A :



SN = S

264-265 Vlc. solo A = senza Ossia; SN = S

281 S: *animato*, A: -

284 Cor. II. A: *a*¹ [1]; SN = S

285 - 292 Vlc. solo :

293
pp

Fl. I. II.

pp

Ob. I. II.

Cl. I. II. A
pp

Fag. I. II.
a 2
pp

I. II. E
Cor.

III. D

Versio I.

Vlc. solo
Versio II.
pp

Versio III.
(Wihan)

I.
Viol.

II.

Vle

Vlc.
pizz.

Cb.

295

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II. E
Cor.
III. D
Versio I.
Vlc. solo Versio II.
Versio III.
I. Viol.
II. Viol.
Vle
Vlc. arco
Cb.
pp

300

Fl. I. II. *fz* *più ff*

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

Cl. I. II. A *fp*

Fag. I. II. *fz*

I. II. E
Cor.
III. D

Vlc. solo

Versio I. *fz*

Versio II. *ff*

Versio III.

I. Viol. *fz* *fp* *p*

II. *fp* *p*

Vle. *fz* *fp* *p*

Vlc. *fz* *fp* *p*

Cb. *fz* *fp* *p*

Fl. I. II.
Ob. I. II. *a 2*
Cl. I. II. A
Fag. I. II. *a 2*

I. II. E
Cor.
III. D

Vlc. solo
Versio I. *ff*
Versio II. *rit.*
Versio III. *ff*


I.
Viol.
II.
Vle
Vlc.
Cb. *p*


303 A: *a tempo*, S: —

318₁₀ Vlc. solo A: *tr*; SN = S

319 A: *Grandioso*, S: *In tempo. Grandioso*

323 Vlc. solo, A: *Molto appassionato*; S: —

323–326 Viol. II., Versio I.:  simile; SN = S

330 Vlc. solo, A: ; SN = S

334–335 Vlc. solo Versio I.:



S: ; SN = A.

333 A: *p* ; SN = S

II

14 Vlc. solo, A: |  7 | 1; SN = S

29–35 Fl. II., A: *tacet*; SN = S

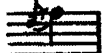
33₈ Fl. S.; *w*; A: —

34₁ Fl. S: *tr*; A: —

45₁₀ Cl., A: *c¹*; SN = S

45₂ Vlc., S: *A* [1]; SN = A

52 Vlc., S: *c^{1-ss¹}*; SN = A

53 Fl. I., S: ; SN = A

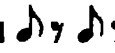
61 Vlc. A: *pizz.*; S: —

Cb., Versio I.: *pizz.*

65₁ Viol. I., A: *d¹*; SN = S

68–69 Vlc. solo, Versio I.:

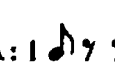


70, 74 Cb., S: |  | [1]; SN = A

74₁ Ob. I., S: *d¹* [1]; SN = A

87 Vlc., A: *pizz.*; S: —

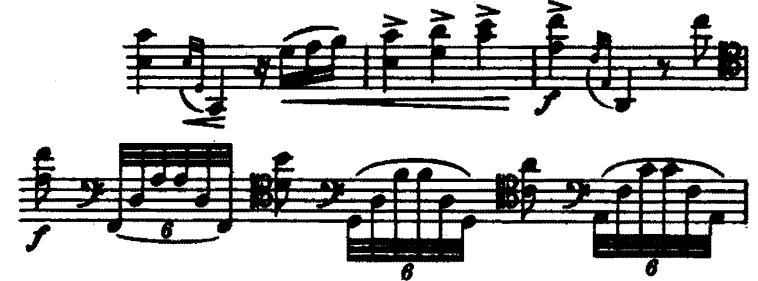
92 Fl., Cl., Fag., Cor., Vlc. solo, A: *f*; SN = S

98 Vlc., Cb., A: |  |; SN = S

107–108 Vlc. solo Versio I.:

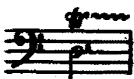



114–117 Vlc. solo, Versio I.:



120–122 Vlc. solo Versio I.:



123–126 Timp. Versio I.:  simile; SN = S

128 Vlc. solo, A: |  |; SN = S

129 S: *Tempo I.*; A: —

149–151 Cb. S: *senza ligatura*; SN = A

158–159 Vlc. solo, Versio I.:



162 Fl., Versio I.: *tacet*

162–166 Cl. I., Versio I.: *tacet*

162, 163, 165, 166 Vlc. solo: S: *flag.* A: *naturale*

163 Ob. I., Versio I.: *tacet*

164, 165 Archi, Versio I.: | *d.* | *d.* |

165 Vlc. solo, A: | | ; SN = S

165, 166 Vcl. solo, S: [!]; SN = A

III

15, 17-20 Viol. I., II., Vle } A: *senza tr*; SN = S
21, 22 Vlc., Cb.

29 Viol. I., Versio I.: | |

39 Vlc. Solo } A: | | ; SN = S
47 Viol. I.

48 - 51 Vlc. solo Versio I.: [53 - 55 simile]



57 - 68 Vlc. solo S: *con 8va bassa ad lib.*; A: -

75_a Vlc. solo A: *senza tr*; SN = S

79_a Vle S: *fis*¹ [!]; SN = A

116, 117 Vlc. solo, Versio I.:

143 Versio I.: *Poco tranquillo, in tempo*

Cl. I., S: *espressivo e cantabile*; A: -

157 - 159 S: *rit. - in tempo*; A: -

172 Viol. I., II., A: | | ; SN = S

174 - 184 Vlc. solo, Versio I.: *8*

191 - 192 Vlc. solo, Versio I.:



203 Vlc. solo, Versio I.:



224, 225 Cb, A: *senza w*; SN = S

226 Vlc. solo S: *appassionato*; A: -

229_a-233 Vlc. solo Versio I.: *col 8 bassa*

251₈ Vle, A: *h-cis*¹; SN = S

262 Fl. I., S: *fis*³ [!]; SN = A

Fl. picc. S: *d*³ [!]; SN = A

265 - 269 Cl. I., II.: A: *c*¹-*a* [!]; SN = S

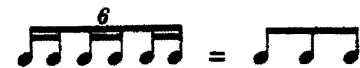
266 - 267 Cl. I., II.: A: *senza ligatura*; SN = S

281 A: *tempo I^{mo} ma molto tranquillo*

312, 313 Cor. II.: S: | | [!]; SN = A

331 A: *Poco meno mosso*; SN = S

333 - 346 Vlc. solo, Versio I.:



350₁ Viol. II., A: *fis*²; S: *dis*² - *fis*².

377, 378 Viol. I., II., Versio I.:



379 - 381 Vlc. solo, Versio I.:



385 Timp. A: *Fis*; SN = S

405 - 410 Vlc. solo Versio I.: *con 8 bassa*

411-412 Vlc. solo, Versio I.:



449 S: *♩ = 78*; A: -

in tempo

453

455

460

Fl. I. II. *a 2* *cresc.* *ff*

Ob. I. II. *ff*

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

Fag. I. II. *cresc.*

I. II. *ff*

Cor. E III. *ff*

Trbe I. II. E *a 2* *pp* *cresc.* *ff*

I. II. *ff*

Trbni III. e Tb. *ff*

Timp. H, Fis *pp* *ff*

Vlc. solo

in tempo


I. *cresc.* *ff*

Viol. II. *cresc.* *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

477 - 481 Fl. I., A: \sharp^2 ; SN = S484 Vlc. solo A:  ; SN = S485 - 496 Viol. I., Vlc, Vlc. S: *con sord. - senza sord.*, A: -492_{1, 3} Vlc. solo S: *dis¹*; A: d^1 492₂ Viol. I., A: d^1 ; Po, S: *dis¹*.506, 508 Fag. I. II., A:  ; SN = S509 A: $M^{\downarrow} = 132$, *Allegro vivo e poco più mosso*; SN = S

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