

Der
Wassermann
 (Vodnik)

SYMPHONISCHE DICHTUNG

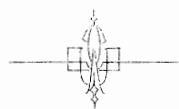
nach der Volkssage von K. Jaromir Erben

für
 großes Orchester

A. DVOŘÁK

OP. 107.

PARTITUR



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N. Simrock.

Nº 4.

Der Wassermann.*

Am Ufer des Sees sitzt, auf einer Pappel, bei fahlem Mondlicht, der Wassermann, näht sich ein grünes Kleid und rothe Stiefel und singt dazu, denn am nächsten Tage soll seine Hochzeit sein.

Das Opfer, das er sich auserlesen, ein Mägdlein aus dem nahen Dorfe, erhebt sich frühmorgens von seinem Lager und will im See seine Kleider waschen. Vergebens sucht die Mutter, unter Hinweis auf einen unheilkündenden Traum, den sie in der verflossenen Nacht gehabt, dies zu verhindern; vergebens warnt sie, da heute Freitag sei.

Die Tochter aber lässt sich nicht abhalten und, von einem unwiderstehlichen Drange getrieben, eilt sie zum See.

Kaum aber taucht sie das erste Tüchlein in's Wasser, da bricht der Steg unter ihren Füssen, und jubelnd klatscht der Wassermann in die Hände, da er sein Opfer in den Fluthen versinken sieht.

Sie wird sein Weib. Aber traurig und öde ist es in der Wassertiefe, wo der Wassermann die Seelen der Ertrunkenen gefangen hält, und traurig ist das Wiegenlied, das die Arme, ihr unseliges Schicksal beklagend, ihrem Kinde singt; denn sie krankt an Heimweh und heißer Sehnsucht nach der Mutter.

Den Wassermann erzürnt das Lied, ergrimmt droht er, sie in einen Fisch zu verwandeln. Aber selbst zum fühllosen Steine will sie werden, wenn er ihr nicht gestatten will, wenigstens einmal zur Mutter zu gehen.

Unaufhörlich dringt sie mit Bitten in ihn; so giebt er schliesslich nach und entlässt sie auf einen Tag zur Oberwelt; das Kind jedoch behält er zum Pfande.

Das ist nun ein trauriges Wiedersehen mit der Mutter, und die Thränen und Klagen wollen kein Ende nehmen. — Als die Dämmerung hereinbricht, wird ungestüm an die Thüre gepocht; es ist der Wassermann, der sein Weib zurückverlangt. Die Mutter weist ihn höhnend zurück. Da erhebt sich auf dem See ein furchtbarer Sturm; plötzlich schleudert Jemand mit grosser Gewalt Etwas auf die Schwelle der Hütte. Die Mutter öffnet und findet — — — die Leiche des Kindes, dem der Wassermann den Kopf vom Rumpfe getrennt hat. —

*) In der Volkssage der Slaven und wohl auch anderer Nationen gehört der „Wassermann“ (böhm. Vodník) jener Art märchenhafter Wesen an, denen eine gewisse Grausamkeit eigen ist. Wenn sie nämlich an den Menschen nicht Rache nehmen können, rächen sie sich an ihrem eigenen Geschlechte.

The Water Fay.*

By the edge of the lake, in the pale moon-shine, the Water-Fay is sitting on a poplar-branch, making himself a coat of green, and shoes of red; he sings at his work, for to-morrow will be his wedding-day. On the morrow, his chosen victim, a maiden from the village near, rises early from her bed, and says she must wash her clothes in the lake. In vain does her mother try to stay her, telling her of an evil dream she has had in the night; in vain does she warn her that to-day is Friday. Her daughter will not be dissuaded, and, goaded on by an impulse she cannot resist, hurries down to the lake.

Scarcely has she dipped one little foot in the water, when the ground gives way beneath her, and the Water-Fay is heard clapping his hands for joy, as he sees his victim sink into the depths.

The maid becomes his wife. But drear and lonely to her are the deep recesses of the lake, where the Water-Fay holds prisoners the souls of drowned men and drowned women, and drear is the lullaby the poor girl sings to her babe, bewailing her own unhappy fate; for her heart is sick with longing for home, and with a passionate desire to see her mother.

The Water-Fay is enraged at her song, and, in his anger, threatens to turn her into a fish. She answers, she will herself turn to senseless stone, unless he give her permission to visit her mother at least once again. Wearied by her ceaseless entreaties, the Fay at last gives in, and sets her free for one day, to revisit the world above; the child he keeps as a pledge of her return. Sorrowful is the meeting between mother and daughter, and endless their tears and lamentations. As twilight comes on, a furious knocking is heard at the door: it is the Water-Fay, come to demand his wife's return. The mother scornfully refuses to let her go. Immediately a frightful storm rises over the lake: something is suddenly dashed with great violence against the door of the cottage: the mother opens it, and finds—the headless body of her daughter's child.

*) In the folk-lore of the Slavs, as well as of some other nations, the "Water-Fay" (Bohemian: Vodník) belongs to that class of fabulous beings whose characteristic is cruelty, and who, when unable to work their malice on mortals, wreak their vengeance on their own race.

Básnický podklad přítomných skladeb poskytnuly básně z Erbenovy „Kytice“. Národní pověsti české jsou tu podány ve formě ballady, kteráž nejednou překypuje vzácnou dramatičnosti.

Vodník.

V bájích Slovanů a také jiných národů náleží vodník k těm bytostem, které nivají na sobě jistý ráz ukrutnosti, tak, že když na člověku pomstít se nemohou, i na svém vlastním rodu pomstu svou vylévají.

Na topole nad jezerem seděl vodník a zpíval: „Svíť měsíčku, svíť, ať mi šije niť. — Šil si botky a šaty k svatbě na druhý den.

Ráno chystá se děvče k jezeru, aby pralo. Matka mu zbraňuje, mělať zlý sen, viděla na deerei perly a v bílý ji oblékala šat; to znamená smutek, a mimo to, je pátek, den neštastný. Leč deera nemá stání, něco jí mocně pudi k jezeru, odejde. Sotva že první šat do vody vnoří, prolomí se lávka; po divčině zavíří to v hlubině a vodník na topole si zatleská.

Smutny jsou vodní kraje, chladny a tichy jako žel v beznadějném srdeci. V jezeře je prostraný příbytek vodníkův; kdo do něho vkročí, toho již nikdo nespatri. — Vodník sedí ve vrátech, spravuje sítě; pradlena, kterou uchvátil, jest jeho ženou a zpívá novorozenátku kolébavku: „Hajej, dadej, mé děťátko můj bezděčný synu! Ty se na mne usmíváš, já žalostí hynu! Ty vzpináš ke mně ručky, a já bych radš ležela v hrobě, tam za kostelem u černého kříže, aby má zlatá matka měla ke mně bliže. Hajej, můj malý vodníčku, hajej vždyť nemám jiné radosti, leč tebe! Vodník je písni pohněván, žena ho chlacholí dojemnými slovy: Nehněvej se, neměj za zlé rozdrcené, zahozené růži. Stěp mladosti mé jsi v půli přelomil. Stokrát jsem tě prosila, bys mi na čas dovolil k matce, ale tys toho neučinil.“ Konečně vodník svoli, aby šla k matece. „Nebránil bych ti,“ praví, „ale bojím se ženského klamu.“ Jdi, ale splň věrně, co poroučím. Neobjímej své matky a nikoho, sic pozemská tvá láska mine se s nezemskou; vrat se večer do jezera, dávám ti lhůtu od klekání do klekání; ditě si nechám zástavou.

Jaké shledání bez objimání! Deera objímá matku, žaluje ji trpký svůj osud, těší se s ní celý den, boji se však večera. Matka ji domlouvá: „Neboj se, má duše drahá, nie se neboj toho vraha!“ Večer přišel. Zelený muž chodi po dvoře. Deera je ustrašena. Matka ji těší, že vodník nemá k ní na suchu mocí. Vodník tlouče na dveře a volá: „Poja domů, ženo! ditě pláče, napoj je! Matka ho odbývá a velí, aby přinesl ditko na prahu chaty, že je deera ukojí! —

Na jezeře hučí divoká bouře; v bouři slyseti nářek ditěte. Deera běduje v strachu před mužem. V tom padne něco na práh chaty. Stará matka otevře. Na prahu — mráz po těle běží hrůzou — spatřuje hlavu bez tělíčka bez hlavy. —

Der
Wassermann.
The Water-Fop. — Vodnik.
Symphonische Dichtung.

Ant. Dvořák, Op. 107.

Allegro vivo. M.M. $\text{♩} = 138$.

Flauto piccolo.

Flauti. *p mezza voce*

Oboi.

Corno inglese.

Clarinetti in A.
Clarinetto basso. *pp*

Fagotti.

I. II.

Corni in E.

III. IV.

Trombe in E.

Tromboni { Alto
Tenore

Trombone basso
e Tuba.

Tympani.

Gran Cassa

Piatti.

Triangolo.

Tamtam.

Allegro vivo. M.M. $\text{♩} = 138$.

Violino I.

Violino II. *pizz.* *pp*

Viola. *pp*

Violoncello.

Contrabasso.

Musical score for orchestra and piano, page 18. The score consists of six systems of music. The first system features Flute (Fl.), Clarinet (Cl.), Violin (Viol.), Viola, Cello (Vc.), and Bass (B.). The second system continues with the same instruments. The third system begins with a dynamic of *tr*, followed by *fz*, *fp*, and *fz*. The fourth system continues with the same instruments. The fifth system begins with a dynamic of *p* and an *arco* instruction. The sixth system, labeled 'a.2.', starts with a dynamic of *mp* and includes crescendo markings. The piano part is present throughout all systems.

1

Picc.

Ob.

Cl.

Piatti mit Paukenschlägel.

Viol.

Triangl.

1

2

Ob. 3.

Corno ingl. 3.

Cl. 3.

Fag. 3.

Piatti

Triang.

Viol.

arcò tutti

pizz.

mf

cresc.

f

2f

ff

ff non legato

ff marcato

ff marcato

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-13 show eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 14 begins with a forte dynamic (ff) in the bassoon and bass drum. Measure 15 continues with eighth-note patterns and includes dynamics such as *f*, *p*, *ff*, *tr*, and *ff marcato*.

measures 11-15

f

ff

tr

ff

marcato

Sheet music for orchestra, page 40.

The score consists of four systems of music, each with multiple staves:

- System 1 (Measures 1-10):** Treble clef, key signature of two sharps. Measures 1-9 show eighth-note patterns in various voices. Measure 10 begins with a dynamic *f*, followed by measures of eighth-note patterns.
- System 2 (Measures 11-20):** Treble clef, key signature of one sharp. Measures 11-19 show eighth-note patterns. Measure 20 begins with a dynamic *f*, followed by measures of eighth-note patterns.
- System 3 (Measures 21-30):** Treble clef, key signature of one sharp. Measures 21-29 show eighth-note patterns. Measure 30 begins with a dynamic *f*, followed by measures of eighth-note patterns.
- System 4 (Measures 31-40):** Treble clef, key signature of one sharp. Measures 31-39 show eighth-note patterns. Measure 40 begins with a dynamic *f*, followed by measures of eighth-note patterns.

Rehearsal marks *a2.* appear above the first measure of System 1 and the first measure of System 2. Measure numbers 1 through 40 are present at the beginning of each system.

3

ff

a2.

ff

Musical score page 12, featuring three staves of music for orchestra. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. The score consists of six measures. Measure 1: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 4: Treble staff has sixteenth-note patterns (3 groups of 2); Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

Measure 1: *fz*
Measure 2: *fz*
Measure 3: *fz*
Measure 4: *fz*
Measure 5: *fz*
Measure 6: *fz*

Measure 1: *a2.*
Measure 2: *a2.*
Measure 3: *a2. 3*
Measure 4: *fp*
Measure 5: *fp*

Measure 6: *p sempre più dim.*

Measure 1: *pizz.*
Measure 2: *mf*
Measure 3: *fz*

Fl.

Ob. *sempre più dim.*

Timp.

Viol.

p sempre più dim.

pp legato

poco rit.

4 Andante sostenuto. M.M. $\text{♩} = 66$.

Ob.

Ci.

Fag.

Cor.

Triangl.

p Solo

p

pp

I. *fp* *dim.* *pp* III. *pp*

poco rit.

Andante sostenuto. M.M. $\text{♩} = 66$.

Viol.

ppp

pizz.

p

pizz.

pp *pizz.*

4 *pp* ($\text{♩} = \text{wie früher } \text{♩}$)

N.B. Viertel ein wenig langsamer als früher Halbe.

10724

Ob.

Cl.

Fag.

Cor. III.

Triangl.

Viol.

a 2.

IV. *p* *p* *p*

Fl.

Ob.

Cl.

Fag.

Cor. III.

Triangl.

Viol.

pp

dim. *pp*

dim. *pp*

F1. 5

Cor. ingl.

p

Cl.

Pag.

Viol. con sord.
arco

pp sempre legato
con sord.

pp sempre legato
pizz.

pp
pizz.

pp

5

6

p legato

dim.

p legato

II. *p*

dim. *p*

dim. *p*

fp *arco* *6* *6*

fp *arco* *6* *6*

fp *pizz.*

F1.
cresc.

Cl.
Fag. cresc.

Viol.

f

Picc.
fp cresc.

Bassoon
fp cresc.

fp *mf* *fp* *dim.*

fp *mf* *fp* *dim.*

cresc. *fz* *dim.*

Picc.

F1.

Cl.

Fag.

Trbe.

Trbni.

Viol.

p *mp* *p* *p* *p* *p* *p*

7 Solo

p *p* *p* *p* *p* *p* *p*

fp *fp* *fp* *pp* *pp* *pp* *pp*

fp *fp* *fp* *pp* *pp* *pp* *pizz.*

p *p* *p* *p* *p* *p* *p*

Picc.

Cl.

Fag.

Trbe.

Trbni.

Viol.

Bassoon

Cello

Double Bass

This image shows a page from a musical score for orchestra, specifically measures 11 through 15. The score is arranged in ten staves. The top three staves (Picc., Cl., Fag.) have rests. The fourth staff (Trbe.) has eighth-note patterns. The fifth staff (Trbni.) has sixteenth-note patterns. The sixth staff (Viol.) has sixteenth-note patterns with grace notes. The bottom four staves (Bassoon, Cello, Double Bass) feature sustained notes with grace-note patterns underneath. Measures 11 and 12 show horizontal ovals above the staves. Measures 13, 14, and 15 show large, sweeping arcs above the staves, indicating dynamic or performance instructions.

Musical score page 10, measures 11-16. The score consists of five staves. Measures 11-12 show melodic lines with dynamics *cresc.*, *a2.*, and *mp*. Measures 13-14 show melodic lines with dynamics *cresc.* and *cresc.*. Measures 15-16 show melodic lines with dynamics *cresc.*, *dimin.*, *cresc.*, *dimin.*, and *dimin.*. The bass staff features continuous eighth-note patterns throughout the section.

Picc.

Cl. *dimin.*

Fag. *dimin.*

Trb.

Trbi. *dimin.*

Viol.

Ob. I. *mf*

C. I. *mf*

Fag. *mf*

Cor. III. IV. *mf*

Tymp. Solo. *p*

Viol. *mf espressivo* *divisi*

mf espressivo *divisi* 6. 6.

mf *pizz.*

mf *arco*

mf

Musical score page 19, featuring two systems of music for orchestra. The score consists of ten staves, each with a key signature of four sharps. The top system begins with a forte dynamic (f). Measures 11 and 12 contain crescendo markings (cresc.). The bottom system begins with a piano dynamic (p). Measures 11 and 12 contain decrescendo markings (dim.). Measure 13 concludes with a piano dynamic (p).

20

Allegro vivo. ♦ = 158.

9 Allegro vivo. ♫ = 138.

Piatti Solo mit Paukenschlägel.

Musical score for orchestra, page 9, measures 11-12. The score includes parts for Violin (Viol.), Cello, Double Bass, and Piano. The key signature is A major (three sharps). Measure 11 starts with a dynamic of ***p***, followed by ***pp***. The piano part has sixteenth-note patterns. Measure 12 begins with ***rit.*** (ritardando), ***senza sord.*** (without mute), and ***p***. The piano part continues with sixteenth-note patterns, alternating between ***fz*** (fortissimo) and ***pizz.*** (pizzicato). The tempo is **Allegro vivo. $\text{d} = 138$.** The measure ends with ***fz***.

9

A musical score page showing two staves of music. The top staff consists of five parts: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Trombone (Piatto). The bottom staff is for the Alto (Alto) part of the choir. Measure 11 starts with a forte dynamic (f) for the Oboe and Clarinet, followed by eighth-note patterns for the Bassoon and Trombone. Measure 12 begins with a piano dynamic (p) for the Alto, followed by eighth-note patterns for the Bassoon and Trombone.

арс

Musical score for Violin (Viol.) and Double Bass (Bass) showing measures 1-8. The score consists of two staves. The top staff is for the Violin, which starts with a rest, followed by a dynamic *fz*, and then eighth-note patterns. The bottom staff is for the Double Bass, which plays sustained notes. Measure 1: Violin rests, Double Bass *p*. Measure 2: Violin *fz*, Double Bass *p*. Measures 3-4: Violin eighth-note patterns, Double Bass *p*. Measures 5-6: Violin eighth-note patterns, Double Bass *p*. Measures 7-8: Violin eighth-note patterns, Double Bass *p*.

F1. *mp*

Ob. *mp*

Cor. ingl. *mp*

C1. *p*

mf

Cor. *p* III. *p* *mf*

Viol. *f* *pizz.* *pp*

p *pizz.*

p *pizz.*

p *pizz.* *p*

p *pizz.*

= 10

f

f

f

f

ff

fz

fz

fz

fp

ff *arcu*

fz

fz

fz

fp

ff *arcu*

fz

fz

fz

fp

p

Viol.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

F1. Picc.

Fl.

Ob.

Cor. ingl.

C1.

Fag.

Cor.

Trbe.

Trbni.

Tymp.

Gr. C.

Piatti.

Trgl.

Viol.

ff cresc.

ff cresc.

ff cresc.

f cresc.

ff cresc.

ff cresc.

ff cresc.

ff marcattissimo

ff marcattissimo

Fl. Picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

Cor.

Trbe.

Trbni.

Tym.

Gr. C.

Piatti.

Trgl.

Tam.

Viol.

Bb Clar.

Bassoon

Double Bass

Trombone

Tromba

Tuba

Musical score page 24, featuring three systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Trombone, Horn), and percussion (Drum). The key signature changes between systems, and dynamic markings like *fz* (fortissimo) and *f* (forte) are present. Measure numbers 10724 are indicated at the bottom.

A page of musical notation from a score, featuring multiple staves and dynamic markings like ff, f, and fff. The notation includes various clefs, key signatures, and time signatures. The staves are filled with notes, rests, and rests with stems. The dynamics are indicated by ff, f, and fff. The page number 10724 is at the bottom.

I Solo.

I Solo.

F.I.
 Ob.
 Cl.
 Fag. *f*
p
 Cor.
 Trbnl.
 Tympl.
fp *dim.* *pp*
 Viol.

12p

F.I.
 Ob.
 Tympl.
 Viol.

Fl.

Ob.

Trbni

Tym.

Viol.

B.

Bass.

pp

ten. ten. ten.
p cresc. poco a poco
ten. ten.
cresc. poco a poco

mf
mf cresc.

Fl.

molto rit. 13 Andante mesto come prima. M.M. $\text{♩} = 66$.

Ob.

Cor. ingl.

Cl.

Fag.

a2.

p

p

p

con sordini

Cor.

p

con sordini

p

Tym.

Solo.

pp

p

con sordini

Viol.

molto rit. Andante mesto come prima. M.M. $\text{♩} = 66$.

ff

ff

pp

pp

dim.

pp

pp

dim.

pp

dim.

pp

pizz.

pp

pp

arco

pp

dim.

pp

dim.

pp

pp

13^{pp}

10724

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Cor. I. II.

Tym.

Viol.

14

Fl. picc.

Fl.

Ob.

Cor. ingl.

Cl. Soli

Fag.

Cor. I. III.

Tym.

14

Fl.

Ob.

Cor. ingl.

Fag.

Cor. III.

Tymp.

Solo

C1.

a2.

Fag.

Cor.

Tymp. p

p molto espressivo e cresc. poco a poco

divisi

p molto espressivo e cresc. poco a poco

p cresc. poco a poco

pizz.

p arco cresc. poco a pizz. poco

p cresc. poco a poco

Fl.

Ob.

Ct.

Fag.

Cor.

Fl.

Ob.

Cor. ingl.

Ct.

Fag.

Cor.

Trbe.

Tromb.

Fl.

Ob.

Cor. ingl.

Ct.

Fag.

Cor.

Trbe.

Tromb.

Fl.

I.

a.2.

senza sordini

ff marcato

ff marcato

ff marcato

arco

ff marcato

10724

Fl.

Ob. *mp*

Cor. *ingl.*

mp

morendo

morendo

morendo

Cor.

Trbe. *p*

pp

Tromb. *p*

pp

Tym. *p*

pp

16

Fl. Un poco più lento e molto tranquillo. (M.M. $\text{♩} = 56$)

Ob.

Fag.

Cor. I. *pp*

p

pp

Viol. I. Un poco più lento e molto tranquillo. (M.M. $\text{♩} = 56$)

Viol. II. *pp* con sordini

pp con sordini

pp con sordini

pp con sordini

16 *pp* con sordini

Cor. ingt.

Solo. *f*

C1

Fag.

Cor. III, IV.

Trb.

I. Solo. con sordino

Trgl.

Fl.

Ob.

Cl.

Fag.

Trb.

Trgl.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Cor. ingl. Solo. 17

Cl. f p

Fag. f pp

Trb. I. Solo. dim. pp

Trgl. tr. p

Fl. p

Ob. p

Fag. pp

17

cresc.

cresc.

cresc.

cresc.

cresc.

poco a poco più accelerando.

poco a poco più accelerando.

=18

Fl. Andante. Tempo I.

Andante. Tempo I.

18

10724

Fl.

Ob.

Cor. ingl.

C1.

Cor.

Trbe.

Tromb.

Tymp.

Gr. C.

Piatti.

Trgl.

a 2.

Picc.

Fl.

Fag.

Cor. I.H.

Tromb.

Tuba Solo mp

Tymp.

Piatti.

Trgl.

19

p in Es *f pesante*

Un poco più mosso. (M.M. $\text{d}=80$)**19***pp*

F1.picc. Andante e molto tranquillo. (M.M. ♩ = 66)

Fl.

Ob.

Fag.

Cor. in Es.

Tym.

Solo *p*

pp

in F.

legato

legato

Andante e molto tranquillo. (M.M. ♩ = 66)

pp senza sordini

pp senza sordini pizz.

pp senza sordini pizz.

pp senza sordini

20

Ob.

Fag.

Cor. I.II.

pp

Solo *p*

pp

tr

tr

tr

tr

poco a poco string.

Fl.

Ob.

Fag.

Cor. in E

p

f

cresc.

mf

mf

p

p

cresc.

mf

pizz.

pizz.

arco

f marc.

f marc.

cresc.

cresc.

cresc.

pizz.

p

f

b

b

b

b

f

cresc.

f

cresc.

f

f

f

f

f

f

f

f

arc

f mure.

arc

f mure.

arc

pizz.

arc

mure.

arc

f mure.

Tempo I. Maestoso.

Musical score page 10, measures 1-10. The score consists of ten staves. Measures 1-4 show six staves with eighth-note patterns, dynamic ff, and measure 4 ends with a repeat sign. Measures 5-8 show five staves with eighth-note patterns, dynamic ff. Measure 9 begins with 'in C.' and 'a2.', dynamic f. Measure 10 begins with 'a2.', dynamic f. The bassoon staff has a dynamic ff at the start of measure 1.

Tempo I. Maestoso.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top two staves are for the piano, with dynamics *ff* and *pesante*. The middle two staves are for strings, with dynamics *ff*. The bottom two staves are for woodwind instruments, with dynamics *ff* and *fz*.

21

Più mosso. M.M. ♩ = 80.

Musical score for page 40, measures 21-24. The score consists of six staves for different instruments: Flute, Oboe, Clarinet, Bassoon, Trombone, and Double Bass. The music is in common time, key signature is A major (three sharps). Measure 21 starts with a rest followed by eighth-note patterns. Measure 22 continues with eighth-note patterns. Measure 23 begins with a bassoon solo. Measure 24 ends with a dynamic ffz.

Più mosso. M.M. ♩ = 80.

Continuation of the musical score for page 40, starting at measure 25. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Double Bass, and Cello. The bassoon (I. Pult.) has a prominent role, particularly in the later measures. Dynamics include ffz, fz, and fp. Measure 25 starts with a forte dynamic ffz. Measures 26-27 show the bassoon playing eighth-note patterns. Measures 28-29 feature a bassoon solo with sixteenth-note patterns. Measures 30-31 show the bassoon continuing its solo. Measures 32-33 show the bassoon playing eighth-note patterns again. Measures 34-35 end with a dynamic ffz.

F1. picc.

F1.
Ob.
Cor. ingl.
Cor.
Tymp. *tr* *tr* *tr* *tr*

Bassoon
Double Bass
I. II. pult.

Measures 1-3: Blank.

Measure 4: Dynamics *f*, *ff*, *ff*.

Measure 5: Dynamics *a2.*, *f*, *ff*.

Measure 6: Dynamics *a2.*, *f*.

Measure 7: Dynamics *a2.*, *f*.

Measure 8: Dynamics *f*.

Measure 9: Dynamics *f*.

Measure 10: Fermata over the bass staff.

in F.

Measures 11-14: Dynamics *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

Measure 15: Dynamics *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

Measures 16-20: Blank.

cresc.

Measures 21-25: Dynamics *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

Measures 26-30: Dynamics *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

22 Andante maestoso meno
mosso quasi Tempo I. M.M. $\text{♩} = 66$.

Andante maestoso meno
mosso quasi Tempo I. M.M. $\text{♩} = 66$.

22

44

p

Solo

p

p

pp

a 2.

a 2.

fpp

fp

dim.

pp

pp

pp

pp

dim.

Cor. ingl.

Cl.

dim.

pp

rit.

lunga corona 23

Lento assai.

Trbni.

Tenor Bass Trbni

1 Tuba

2 Tuba

p

rit.

Lento assai.

morendo

pespressivo molto

pp

*) NB. Tuba II ad libitum sin' al N° 24.

Musical score for orchestra and piano, page 10, measures 11-13.

Measure 11: Flute (F1) plays eighth-note patterns. Clarinet (Cl.) has sustained notes. Trombone (Trbni.) plays eighth-note patterns. Bassoon (Ob.) has sustained notes. Bassoon (Bassoon) has sustained notes. Bassoon (Double Bass) has sustained notes.

Measure 12: Flute (F1) continues eighth-note patterns. Trombone (Trbni.) continues eighth-note patterns. Bassoon (Double Bass) has sustained notes. Bassoon (Double Bass) has sustained notes.

Measure 13: Flute (F1) continues eighth-note patterns. Trombone (Trbni.) continues eighth-note patterns. Bassoon (Double Bass) has sustained notes. Bassoon (Double Bass) has sustained notes.

Fl. Allegro vivace. M.M. ♩ = 138.

Ob.
Cl. *p*

Allegro vivace. M.M. ♩ = 138.

24

Fl. picc.
Fl. a 2.
Ob.
Cl.
Fag.
Cor. 1. 2. in E.
pizz.
pizz.
pizz.
pizz.
pizz.

Fl.
Ob.
Cl.
Bassoon
Bassoon
Bassoon
Bassoon

25

Fl. picc.

Fl. p. 2.

Ob.

C. 1.

Fag.

Cor. 3.4. in F.

Viol. pizz.

pizz.

pizz.

pizz.

pizz.

25

Ob.

Cl. mf

Cor. 3.4.

mf

molto cresc.

più f

mf

molto cresc.

più f

cresc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

Ob.

Cl. p

Cor. 3.4. p

Piatti mit Paukenschlägel.

Glocke in B. pp

Bassoon ppp

Bassoon ppp

Bassoon ppp

Bassoon ppp

Bassoon ppp

Musical score page 26. The score includes parts for Flute (Fl.), Oboe (Ob.), Corno Inglese (Cor. Ingl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trombone (Trb.), Tuba (Tuba), Timpani (Tymp.), Bassoon (Gr. C.), Glocke (Glocke), and Bassoon (Bassoon). The key signature changes to E major (three sharps) at measure 26. Various dynamics and performance instructions are present, such as *pp*, *p*, *mf*, and *a2.*

Fl.

Ob.

Ci.

Fag.

Cor.

Trb. 3 e Tuba.

Gr. C.

Viol.

Fl. picc.

a2.

Fl.

Ob.

Ci.

Fag.

Cor.

Trbni

con forza

ff marcato

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

f
f
f
f
f
f
f
f
f
f

in Es senza sordini

Timp.
Gr.C.

f

fz
fz
fz
fz
fz
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f
f

marcato

marcato

marcato

marcato

marcato

marcato

a 2.

f

f

f

f

f

f

f

f

Sheet music for orchestra, page 52.

The score consists of four systems of music, each with multiple staves:

- System 1 (Measures 1-4):** Treble clef, key signature of two sharps. Dynamics: $f\sharp$, ff , ff . Measure 4 ends with a fermata over the bassoon staff.
- System 2 (Measures 5-8):** Treble clef, key signature of one sharp. Dynamics: f , f .
- System 3 (Measures 9-12):** Bass clef, key signature of one sharp. Dynamics: f .
- System 4 (Measures 13-16):** Treble clef, key signature of one sharp. Dynamics: $f\sharp$, ff . Measures 13-16 feature eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.

28

Sheet music for orchestra, page 28. The score consists of four systems of music.

System 1: Six staves. Measures 1-10 show eighth-note patterns in various voices. Measure 11 starts with a dynamic *ff*. Measures 12-13 show eighth-note patterns. Measure 14 starts with a dynamic *f*. Measures 15-16 show eighth-note patterns. Measure 17 starts with a dynamic *fz*. Measures 18-19 show eighth-note patterns. Measure 20 starts with a dynamic *ffz*.

System 2: Three staves. Measures 1-10 are rests. Measures 11-12 start with dynamics *ff* and *ff* respectively. Measures 13-14 show eighth-note patterns. Measure 15 starts with a dynamic *fz*.

System 3: Three staves. Measures 1-10 are rests. Measures 11-12 show eighth-note patterns. Measure 13 starts with a dynamic *ff*. Measures 14-15 show eighth-note patterns. Measure 16 starts with a dynamic *fz*.

System 4: Three staves. Measures 1-10 are rests. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show eighth-note patterns.

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 (top) show various instruments including woodwinds, brass, and strings. Measure 11 ends with a dynamic *ff*. Measure 12 begins with a forte dynamic *ff* and includes a dynamic instruction *fz* (fortissimo). Measure 12 ends with a dynamic *ff*. The bottom half of the page shows measures 13-14, which are mostly blank with some low notes and dynamics like *ff* and *fz*. A label "Piatti" is placed above the bass staff in measure 13. The bottom staff shows a continuous eighth-note pattern with dynamics *fz*, *sul G*, *fz*, *fz*, *ff*, and *ff*.

Musical score page 55, featuring four systems of music for orchestra. The score includes parts for strings, woodwinds, brass, and percussion. The instrumentation varies across the systems, with some systems including multiple violins, violas, cellos, double basses, flutes, oboes, clarinets, bassoons, horns, trumpets, and tuba. The music consists of dense, rhythmic patterns with various dynamics (e.g., *f*, *ff*, *a 2.*) and articulations. The score is written on multiple staves, with some staves being blank in certain systems. The key signature changes between systems, including E major (indicated by 'in E.' and 'a 2.') and other keys like B major and A major.

Musical score page 56, measures 29-30. The score consists of eight staves. Measures 29 and 30 show various rhythmic patterns with sixteenth-note figures and dynamic markings like *f* and *ff*. Measure 30 concludes with a repeat sign.

Musical score page 56, measures 31-32. The score continues with eight staves. Measures 31 and 32 feature eighth-note patterns and dynamic markings like *ff* and *ff*. Measure 32 ends with a repeat sign.

Musical score page 56, measures 33-34. The score continues with eight staves. Measures 33 and 34 feature eighth-note patterns and dynamic markings like *ff* and *ff*. Measure 34 ends with a repeat sign.

Musical score page 56, measures 35-36. The score continues with eight staves. Measures 35 and 36 feature eighth-note patterns and dynamic markings like *ff* and *ff*. Measure 36 ends with a repeat sign.

Musical score page 57, featuring four systems of music for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Double Bass.

- System 1:** Flute and Clarinet play eighth-note patterns with slurs. Dynamics: *f*, *f*, *f*, *ff*, *ff*.
- System 2:** Bassoon and Trombone play eighth-note patterns with slurs. Dynamics: *ff*, *ff*, *ff*, *ff*.
- System 3:** Bassoon and Trombone continue their eighth-note patterns with slurs. Dynamics: *ff*, *ff*, *ff*, *ff*.
- System 4:** Double Bass enters with eighth-note patterns. Dynamics: *ff*, *ff*, *ff*.

30 Andante sostenuto. (♩ = jak dříve (♩)

Fl.picc.

Fl.

Cor. ingl.

Cl.

Tromb. III e Tuba.

Timp.

Clarinetto basso Solo in A.

Andante sostenuto. (♩ = jak dříve (♩)
Achtel wie früher Viertel.

30 *pp***31**

Fl.picc.

Fl.

Ob.

Cor. ingl.

Cl. basso.

Timp.

pp con sordino

pp con sordino

pp con sordino

pp

pp

55

05 f dim. p pp

Cor.

Trbe.

Tromb.

cresc. mf dim. p pp

cresc. mf dim. p pp

cresc. mf dim. p pp

cresc. mf dim. pp

cresc. mf dim. pp

Fl. poco a poco rit.

Ob.

Ct. I. II.

Fag.

Lento assai. lunga corona

con sordini

Cor. pp

Trbe. pp

Tromb. pp

Trgl. pp

poco a poco rit.

Lento assai. ppp

morendo

morendo arco

morendo pizz.

pizz. ppp

ppp