

Die
Mittagshefe.

The Noon-Witch. — Polednice.

Symphonische Dichtung

für

großes Orchester

von

Ant. Dvořák.

Op. 108.

PARTITUR

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Die

Mittagshexe

(Polednice)

Symphonische Dichtung

nach der Volkssage von K. Jaromir Erben

für

großes Orchester

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N. Simrock.

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N. Simrock.

Die Mittagshexe.*)

In einer ärmlichen Hütte spielt das Kind ruhig in seinem Winkel, während die Mutter das Mittagessen für ihren Mann, der auf dem Felde arbeitet, zubereitet. Da wird das Kind unruhig und fängt schliesslich aus Leibeskräften zu schreien an. Die Mutter, zornig, weist das Kind zurecht und versucht, es zu beruhigen, indem sie ihm allerhand Spielzeug giebt. Da Alles nichts fruchtet, droht sie ihm mit der „Mittagshexe“. Das wirkt. Für eine Weile beruhigt das Kind sich, aber in Kurzem beginnt das Geschrei von Neuem.

Die Spielsachen fliegen in die Ecke und die Mutter, die sich mit dem kleinen Wildfang keinen Rath mehr weiss, ruft ärgerlich: „He, Trude, komm und hole den Schreihals!“

Da öffnet sich die Thür, und herein tritt, am Krückstock, ein dürres, gespenstisches Weiblein. „Her mit dem Kinde,“ ruft sie. Zu Tode erschrocken, schliesst die Mutter das Kind in ihre Arme. Aber wie ein Schatten schleicht die Mittagshexe näher; schon streckt sie die Arme nach dem Kinde aus, da stürzt die Mutter besinnungslos zu Boden.

Eben läutet es Mittag. Nichts ahnend, kehrt der Vater vom Felde heim und findet die Mutter ohnmächtig am Boden liegend, das Kind an ihrem Busen erstickt.

*) Wie die Mitternacht, hat auch der Mittag, nach der böhmischen Volkssage, seine bösen Geister, welche von der elften Stunde bis zur zwölften ihre verderbliche Macht ausüben. Sie heissen „Mittagshexen“ (böhm. polednice oder poludnice) oder auch „wilde Weiber“. Es ist daher nicht rathsam, um die Mittagszeit sich im Walde aufzuhalten.

The Noon - Witch.*)

Inside a poor cottage a child is playing quietly in the corner, while the mother prepares the midday-meal for her husband, who is at work in the fields. Soon the child becomes restless, and at last begins to scream with all its might: the mother scolds the child and tries to quiet it with play-things; finally, as nothing is of any avail, she threatens to call the "Noon-Witch". This has its effect, and the child is quieted for a time. But in a little while its screams begin again, the toys are flung into the corner, and the mother, at her wit's end, angrily cries out: "Here, Nanny, come and fetch the cry-baby!" At this, the door opens, and there enters a little, shrivelled, spectral woman, leaning on a crook-stick. It is the "Noon-Witch"! "Give me the child!" she cries. The mother, terribly frightened, locks the child in her arms; but, like a shadow the Noon-Witch steals nearer! And now she stretches out her arms towards the child; — — — the mother falls senseless to the ground.

Just then it strikes the hour of noon. The unsuspecting father comes home from the fields, and finds the mother swooning on the floor, and the child on her bosom—dead!

*) According to Bohemian folk-lore, the mid-day, as well as the mid-night, has its evil spirits, who exercise their malign power from eleven o'clock till noon. They are called "Noon-Witches" (Bohemian: polednice or poludnice) and also "Wild Women". For this reason it is not good to be found in the forest at noon-tide.

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

Polednice.

Jako půlnoc, tak i pravé poledne má dle podání lidu, své zlé bytosti, ježto zvláště od jedenácté hodiny do dvanácté svou záhubnou moc provozují. Tyto druhé slovou polednice neb poludnice aneb jen divé ženy. Proto se také neradí v pravé poledne echoditi po lesích.

V síni stojí dítě a křičí. „Bodejž jsi mlčelo, oikáně“, volá matka. „Mlč, hle husar a kočárek, hrej si! tu máš kohouta! Než všechny hračky, bouch a bác! leti do kouta. Znova pláč a křik. Matka hrozí, že zavolá Polednici. „Pojď“, volá, „pojď si pro toho zlostníka, Polednice!“ Tu zlehka odmíká dvěře malá, hnědá osoba divé tváře; hlas její podobá se vichřici. „Dej sem dítě: křehee. Zděšeně oupi matka: „Kriste Pane, odpusť hříchy hříšnici! Ale Polednice plíží se k matce, jež hrůzou sotva dýše. Vine dítě do klína. Polednice jde vždy blíže a blíže; juž vztahuje ruku po dítěti. Matka s výkřikem hrůzy klesá bez smyslů na zem. V tom hlásá zvon poledne; otec se vrací z práce. Matku sice vzkřísil, ale dítko na jejích prsou bylo udušeno. —

Die
Mittagsheere.
 The Noon-Witch. — Polednice.
 Symphonische Dichtung.

Ant. Dvořák, Op. 108.

Allegretto. M.M. ♩ = 92.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Clarinetto basso in A.

Fagotti.

Corni I. II. in F.

Corni III. IV. in F.

Trombe in C.

Tenore.

Alto.

3 Tromboni e Tuba. Basso. Tuba.

Tympani in C & G.

Gran Cassa e Piatti.

Triangolo.

Campana.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Fl. a 2. *dimin.* *pp* *pp* *mp* I Solo.

Ob. *dimin.* *pp* *pp* *mp*

Cl. *dimin.*

Fag. *fp* *p*

Cor. III. *dimin.*

Triang. *dimin.* *pp*

Viol. *pp* *pp* *pp non legato* *pp non legato* *pizz.* *pp*

a 2. A *f* *p* *pp* *rit.*

fz *p* *pp*

fz *p* *pp* *rit.*

Fl. 1 in tempo a 2.

Ob.

Cl.

Fag.

Cor. III.

Triang.

Viol. 1 in tempo

Fl. rit. Poco meno mosso. molto rit. - - in tempo

Poco più animato, non tanto.

Ob.

Cl.

Fag.

Tymp.

Viol. rit. Poco meno mosso. molto rit. - - in tempo

Poco più animato, non tanto.

Viol.

arco

Cor. III. IV.

Viol.

cresc.

ff

f

fz

Fl.

Ob.

Cl.

f

tr

a 2.

Cor. III. IV.

Tymp.

Triang.

ff

mf

f

Viol.

tr

ff

fz

f

fz

12

Fl. *a 2.*
 Ob.
 Cl. *a 2.*
 Fag. *f*

Cor. *ff*
 Tymp. *ff*

Gr. Cassa. *mf*
 Triang. *mf*

Viol. *f*

Ob. *fz*
 Cl. *fz*
 Fag. *fz*

Cor. *f*
 Gr. Cassa. *f*

Viol. *f sempre*
f sempre marcatissimo
f sempre marcatissimo
f sempre pizz.
fz
pizz.
arco

Ob. a 2.
Cl. a 2.
Cor. I. II.
Trb. *mf*
Tymp. *mf*
Viol.

3 Poco meno mosso.
Quasi Tempo I.

Andante sostenuto. M. M. ♩ = 69.

Cl. a 2.
Fag.
Tymp.
II. Solo

Poco meno mosso.
3 Quasi Tempo I.

Andante sostenuto. M. M. ♩ = 69.

Viol.

Fl.
Ob.
Cl.
Fag.
Cor. III. IV.
Tymp.
Camp.

p legato p cresc. cresc. cresc.
I Solo. mp p Solo. pp

Viol.

*p Allegretto. M.M. ♩ = 92.
Tempo I. come prima.*

3 4 dim. p pp dim. p 3 4 dim. dim. p pp

4 pp pp p pizz. pp sp sp

Fl. *mp*

Ob. *mp* *tr* *f*

Cl. *f*

Fag. *pp*

Cor. III. *f*

Viol. *pp*

pizz. *p*

pizz. *p*

Fl. *p* *ritard.* *in tempo* *a 2.*

Ob. *p* *pp* *p*

Cl. *p* *mp*

Fag. *p legato*

Cor. III. *p*

Tymp.

Triang. *p* *pp*

Viol. *ritard.* *in tempo*

Meno mosso.

molto rit.

Fl. a 2. 3

Ob.

Ci.

Fag.

Cor III, IV.

Tymp.

Triang.

Viol.

Meno mosso.

molto rit.

I Solo.

pp

mf

pp

pp

pp

pp

pp

pp

5 Poco più animato, non tanto.

Ob.

Fag.

Cor. III. IV.

Tromboni.

Tymp.

a 2.

f

mf

mf

mf

5 Poco più animato, non tanto.

Viol.

f pesante

f pesante

f pesante

arco

f pesante

arco

f pesante

fz

fz

fz

fz

fz

fz

fz

Fl.
Ob.
Cl.
Cor. III. IV.
Triang.
Viol.

Fl.
Ob.
Cl.
Fag.
Cor.
Triang.
Viol. pizz.
Viol. arco

6

Fl. picc.

Fl. *f* a 2. *p*

Ob. *f* a 2. *p*

Clar. *f*

Clar. basso.

Fag. *f* *ff marcantissimo*

Cor. a 2. *p*

Trombe.

Tromboni e Tuba.

Tymp. in E. *mp*

Gr. C. e P. *pp*

Tr.

Camp.

6

Viol. *ff* *fz dim.* *p* *pizz.* *p*

ff *fz dim.* *p* *pizz.* *p*

ff *fz dim.* *p* *pizz.* *p*

ff *fz dim.* *p* *pizz.* *p*

fz dim. *p*

First system of musical notation. It consists of five staves. The top staff has a treble clef and contains a melodic line with a *cresc.* marking. The second staff has a treble clef and contains a melodic line with a *cresc.* marking and a *n2.* marking. The third staff has a treble clef and contains a melodic line with a *cresc.* marking and an *a2.* marking. The fourth staff has a treble clef and contains a melodic line with a *f* marking and an *a2.* marking. The fifth staff has a bass clef and contains a rhythmic accompaniment with a *mf* marking. Dynamics include *fz* and *tr* in the later measures.

Second system of musical notation. It consists of five staves. The top staff has a treble clef and contains a melodic line with a *p* marking. The second staff has a treble clef and contains a melodic line with a *mf* marking. The third staff has a bass clef and contains a rhythmic accompaniment. The fourth and fifth staves are empty.

Third system of musical notation. It consists of five staves. The top staff has a bass clef and contains a rhythmic accompaniment. The second staff has a bass clef and contains a rhythmic accompaniment. The third and fourth staves have a treble clef and contain melodic lines. The fifth staff has a bass clef and contains a rhythmic accompaniment.

Fourth system of musical notation. It consists of five staves. The top staff has a treble clef and contains a melodic line with a *p* marking. The second staff has a treble clef and contains a melodic line with a *p* marking. The third staff has a bass clef and contains a rhythmic accompaniment with a *mf* marking. The fourth staff has a bass clef and contains a rhythmic accompaniment with a *mf* marking. The fifth staff has a bass clef and contains a rhythmic accompaniment with a *mf* marking. Dynamics include *cresc.*, *ff sempre*, *arco*, and *ff sempre marcatissimo*.

Musical score for the first system, featuring four staves. The top two staves contain complex rhythmic patterns with trills (tr) and tremolos (fz). The bottom two staves are mostly rests, with some notation appearing later in the system. Dynamic markings include *tr*, *fz*, and *mf*.

Musical score for the second system, featuring four staves. The top two staves have musical notation starting with a forte (*f*) dynamic. The bottom two staves are mostly rests. A first solo marking (*I. Solo.*) is present in the upper right. Dynamic markings include *f* and *mf*.

Musical score for the third system, featuring four staves. The top two staves are mostly rests. The bottom two staves contain musical notation with a piano-piano (*pp*) dynamic marking. A mezzo-forte (*mf*) dynamic is also present. The system concludes with a *pp* marking.

Musical score for the fourth system, featuring four staves. The top two staves contain musical notation with *pizz.* (pizzicato) markings and a forte (*fz*) dynamic. The bottom two staves also contain musical notation with *pizz.* markings and a piano (*p*) dynamic. The system concludes with a *p* dynamic marking.

Fl. pice.
Fl.
Ob.
Cl.
Fag.
a 2.

Cor. I.II.
Trombe.
Gr. Cassa e Piatti.
Triang.

Viol. pizz.
arco
pizz.
arco
mf
pizz.

Fl.
Ob.
Cl.
Viol.
pizz.
mf
cresc.

molto rit.

Fl. picc. 7

Fl.

Ob.

Cl.

Fag.

Cor. I. II.

Trb. Basso e Tuba.

Tymp. in D.B.

Triang.

Viol. *molto rit.*

arcol.

Cl. basso. Solo. *Andante sostenuto e molto tranquillo. (come prima) M. M. ♩ = 69.*

Trb. Basso e Tuba.

Tymp. *ppp*

Andante sostenuto e molto tranquillo. (come prima) M. M. ♩ = 69.

Viol. *pp con sordino*

Cl. basso.

poco a poco rit.

8 In tempo.

Solo.

Fag. I. Solo.

Tromb. Basso e Tuba.

Tymp.

poco a poco rit.

8 In tempo.

Viol. *morendo* *ppp*

Vell. div. *div. pp* *cresc.*

Più animato, ma non troppo.

Fl. *f*

Ob. *f*

Cl. *f*

Cl. b. *f*

Fag. *mf*

Cor. *f*

Trombe. I. Solo. *f*

Tromboni e Tuba. *f*

Piatti. mit Paukenschlägel. *p*

Più animato, ma non troppo.

Viol. *senza sord.* *f*

Vell. div. *mf* *f*

Fl. picc. poco stringendo

Fl. picc. poco stringendo

Fl. *f* *f* *f* a 2.

Ob. *f* *f* *f* a 2.

Clar. *f* *f* *f* a 2.

Cl. basso. *f* *f* *f* a 2.

Fag. *f* *f* *f* a 2.

Cor. *f* *f* *f*

Trombe. *f* *f* *f*

Tromb. e Tuba. *f* *f* *f*

Tymp.

Gr. C. e P.

Triang.

Camp.

poco stringendo

poco stringendo

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

Vell. unis. *f* *f* *f* *cresc.* *cresc.*

f *f* *f* *cresc.* *cresc.*

rit.

9 Andante sostenuto e molto tranquillo. M. M. ♩ = 69

Fl. a 2.
Ob.
Cl. a 2.
Cl. basso.
Fag. a 2.
Cor. III IV.
Trombe.
Tromboni e Tuba.

9 Andante sostenuto e molto tranquillo. M. M. ♩ = 69.

Viol.

Cl.
Cl. basso.
Tympani Cts.

Viol.

In tempo.

10 Più animato, ma non troppo.

Fl. picc. Fl. Ob. Clar. a 2. Clar. basso. Fag.

Fl. picc. Fl. Ob. Clar. a 2. Clar. basso. Fag.

p *cresc.* *mf* *ff* *fz*

Cor. Trombe. Tromb. e Tuba. Tymp. Gr. C. e P. Triang. Camp.

Cor. Trombe. Tromb. e Tuba. Tymp. Gr. C. e P. Triang. Camp.

Piatti mit Paukenschlägel.

f *f* *f* *f* *f* *f* *p*

In tempo.

10 Più animato, ma non troppo.

Viol. div.

Viol. div.

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

stringendo

Musical score for the first system, consisting of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a whole note chord with a fermata. The second staff is a treble clef with a key signature of one flat and a common time signature, marked *ff*. The third staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature, marked *f*. The fourth staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The fifth staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*.

Musical score for the second system, consisting of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The second staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The third staff is a treble clef with a key signature of two flats and a common time signature, marked *f*. The fourth staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*. The fifth staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*.

in E. H.

Musical score for the third system, consisting of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The second staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The third staff is a treble clef with a key signature of two flats and a common time signature, marked *ff*. The fourth staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*. The fifth staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*.

stringendo

Musical score for the fourth system, consisting of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, marked *f*. The second staff is a treble clef with a key signature of two flats and a common time signature, marked *f*. The third staff is a bass clef with a key signature of two flats and a common time signature, marked *ff*. The fourth staff is a bass clef with a key signature of two flats and a common time signature, marked *f*. The fifth staff is a bass clef with a key signature of two flats and a common time signature, marked *f*.

Allegro. M. M. ♩ = 84.

rit.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped with a brace on the left. The score includes various musical notations such as dynamics (ff, f, mp, p), articulation (tr, dim.), and performance instructions (rit.). The music is in 3/8 time and features complex rhythmic patterns and melodic lines.

rit.

Allegro. M. M. ♩ = 84.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The score includes various musical notations such as dynamics (p, f), articulation (pizz.), and performance instructions (rit.). The music is in 3/8 time and features complex rhythmic patterns and melodic lines.

This system contains the first ten measures of the score. It features five staves: Fl. picc., Fl., Ob., Cl., and Cor. The Fl. picc., Fl., and Cl. parts play a rhythmic pattern of eighth notes, starting with a *mf* dynamic. The Cor. part is silent until measure 9, where it enters with a *f* dynamic. The Triang. part is silent until measure 9, where it plays a single note. The Viol. pizz. part is silent until measure 9, where it plays a single note. The Viol. arco part is silent until measure 9, where it plays a single note. The pizz. part is silent until measure 9, where it plays a single note. The system concludes with a double bar line.

This system contains the next ten measures of the score. It features five staves: Fl. picc., Fl., Ob., Cl., and Triang. The Fl. picc., Fl., Ob., and Cl. parts play a rhythmic pattern of eighth notes, starting with a *f* dynamic. The Triang. part is silent until measure 11, where it plays a single note. The Viol. pizz. part is silent until measure 11, where it plays a single note. The Viol. arco part is silent until measure 11, where it plays a single note. The pizz. part is silent until measure 11, where it plays a single note. The system concludes with a double bar line.

11

(Die Achtelnoten wie früher.)

Woodwind section score including Flutes (Fl.), Oboes (Ob.), Clarinet in B-flat (Clar. basso.), and Bassoon (Fag.). The score features dynamic markings such as *fz*, *p*, and *ff*, and includes trills (*tr*) and accents (*>*). The woodwinds play eighth-note patterns, with the bassoon and bassoon part featuring trills.

Brass section score including Horns in E (Cor. in E), Trombones (Trombe.), and Trombones and Tubas (Tromboni e Tuba.). The Trombones and Tubas part includes a *Solo.* marking and a dynamic of *f*.

Percussion section score including Tympani (Tymp.), Grand Cymbal and Snare Drum (Gr. C. e P.), Triangle (Triang.), and Cymbal (Camp.).

(♩ = ♪)

(Die Achtelnoten wie früher.)

11

Violin and Viola section score. The Violin part is marked *Viol. arco* and features a dynamic of *f*. The Viola part is marked *arco* and features a dynamic of *f*. The score includes trills (*tr*) and accents (*>*). The strings play eighth-note patterns.

Musical score for the first system, measures 1-12. The score consists of six staves. The first five staves are treble clefs, and the sixth is a bass clef. The music includes various note values, rests, and dynamic markings such as *fz*, *p*, and *fz*. The notation is complex, with many beamed notes and slurs.

Musical score for the second system, measures 13-24. The first staff has a first ending marked 'a 2.' with a dynamic of *f*. The second staff has a key signature change to 'in F.' and dynamic markings of *ff*. The third staff has a dynamic of *fz*. The fourth and fifth staves are empty. The sixth staff has a dynamic of *fz*.

Empty musical staves for the third system, measures 25-36.

Musical score for the fourth system, measures 37-48. The score consists of six staves. The first five staves are treble clefs, and the sixth is a bass clef. The music features complex rhythmic patterns, trills (tr), and dynamic markings such as *f*, *fz*, and *tr*.

(♩ = ♪)

This system contains five staves of music. The top staff has a tempo marking of quarter note equals eighth note. The music is in a key with one sharp (F#) and a common time signature. It features a variety of rhythmic values including eighth and sixteenth notes, often beamed together. Dynamic markings include *fz*, *p*, and *f*. The notation includes many accidentals and slurs.

This system continues the musical piece with five staves. It features a variety of dynamic markings, including *ff* (fortissimo) and *f* (forte). The notation includes slurs and accents. The bottom two staves of this system are empty.

This system consists of five empty musical staves, likely representing a section of the score that is not present in this page or is a placeholder.

(♩ = ♪)

This system contains five staves of music. It features a variety of dynamic markings, including *ff* (fortissimo) and *fz* (forzando). Performance instructions such as *tr* (trill) and *div.* (divisi) are present. The notation includes slurs, accents, and various rhythmic patterns.

Musical score system 1, consisting of five staves. The top staff features a tempo marking $(\text{♩} = \text{♩})$. The second staff includes a $2.$ marking. The fourth staff is marked ff . The fifth staff has an $a\ 2.$ marking. The system concludes with a double bar line and repeat signs.

Musical score system 2, consisting of five staves. The top staff has an $a\ 2.$ marking. The second staff has an $in\ E.\ a\ 2.$ marking. The system concludes with a double bar line and repeat signs.

Musical score system 3, consisting of five empty staves.

Musical score system 4, consisting of five staves. The top staff has a tempo marking $(\text{♩} = \text{♩})$. The system is filled with trills (tr) and fortissimo (fz) markings. The bottom staff has a ff marking. The system concludes with a double bar line and repeat signs.

(♩ = ♩)

Musical score system 1, measures 1-12. It consists of six staves. The first three staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamics include *f* and *ff*. There are also markings for *ffz* and *fz* at the end of the system.

Musical score system 2, measures 13-24. It consists of six staves. The first two staves are in treble clef, and the last four are in bass clef. The music continues with complex rhythmic patterns. Dynamics include *f* and *ffz*.

Musical score system 3, measures 25-36. It consists of six empty staves, likely representing a section where the instruments are silent or the music is not transcribed on this page.

(♩ = ♩)

Musical score system 4, measures 37-48. It consists of six staves. The first three staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamics include *ff* and *fz*.

Handwritten markings or scribbles at the bottom right of the page.

Fl. picc. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Fl. a 2. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Ob. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Cl. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Cl. b. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Fag. a 2. *fz* *fz* *fz* *ff* *fz* *p* *fz* *pp*

Cor. a 2. *fz* *fz* *fz* *ff* *ffz* *p*

Viol. *ffz* *p* *pp*

Fl. *fz* *p*

Ob. *fz* *p*

Cl. *fz* *p*

Fag. *fz* *p*

Viol. *f* *p* *mp*

14 Meno mosso, Allegretto. (M.M. ♩ = 60.)

poco rit.

Fl. picc.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor.

Camp.

Campana - Glocke.

I. Solo.

14 Meno mosso, Allegretto. (M.M. ♩ = 60.)

poco rit.

Viol.

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pizz.

pp pizz.

pp pizz.

pp pizz.

Fl. picc.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. I. II. *f*

Camp.

Viol.

ppp

15 Andante. (M. M. ♩ = 72.)

Viol. *pp* arco *pp* *dim.* *pp* *fz* *p*

Ob. *pp* arco *pp* *dim.* *pp* *fz* *p*

Fag. *pp* arco *pp* *dim.* *pp* *fz* *p*

pp *pp* *pp* *pp* *fz* *p*

Ob. Solo. *p* *p* *p* molto cresc. e

Cl. *p* *p* *p*

Fag. *p* *p* *p*

Viol. *fz* *ff pesante* *p* *pp* *poco cresc.* *pp* *molto cresc. e*

fz *ff pesante* *p* *pp* *poco cresc.* *pp* *f*

fz *ff pesante* *p* *pp* *poco cresc.* *pp* *f*

fz *ff pesante* *p* *pp* *poco cresc.* *pp* *f*

fz *ff pesante* *p* *pp* *poco cresc.* *pp* *f*

Fl. più animato *ff* *pp* *p* *fz*

Ob. *ff* *pp* *p* *fz*

Cl. *f* *pp* *p* *fz*

Fag. *ff* *pp* *p* *fz*

rit. *Andante.* Solo. *pp* *fz*

Cor. I.II. *fpp* con sord.

Viol. più animato *fz* *pizz.* *pp pizz.* *pp pizz.* *pp*

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

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

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

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

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

rit. pizz. *Andante.*

Fl. *a 2.* *pp* *cresc.* *pp* *pp* *pp* *pp*

Ob. *pp* *pp* *cresc.* *pp* *pp*

Cl. *pp* *pp* *cresc.* *pp* *pp*

Fag. *pp* *pp* *pp* *pp* *pp*

string. *pp* *pp* *pp* *pp* *pp*

16 Più lento. (M.M. ♩ = 60.)

Cor. *fz* *pp* *pp* *pp* *pp*

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

string. *pp* *pp* *pp* *pp* *pp*

16 Più lento. (M.M. ♩ = 60.)

Fl. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Ob. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Cl. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Fag. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Cor. *cresc.* *fz* *fz* *fz* *fz*

Viol. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

string. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

poco a poco stringendo

Viol. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

string. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

molto cresc. *molto cresc.* *molto cresc.* *molto cresc.* *molto cresc.*

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

tr *poco a poco stringendo*

Maestoso. (M.M. $\text{♩} = 80.$)
(meno mosso)

17

Fl. picc.
Fl. a 2.
Ob. a 2.
Clar. b.
Clar. basso.
Fag.
Cor.
Trombe.
Tromb. e Tuba.
Tymb. in A.D.
Gr. C. e P.
Triang.
Camp.

17 Maestoso. (M.M. $\text{♩} = 80.$)
(meno mosso)

Viol.
Viola
Violoncello
Bassi

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) feature complex rhythmic patterns with frequent trills (tr.) and sixteenth-note runs, often marked with a '6' indicating a sextuplet. The fifth and sixth staves (treble and bass clefs) contain more melodic lines with some trills and sixteenth-note passages. The seventh and eighth staves (treble and bass clefs) show a more rhythmic accompaniment with eighth and sixteenth notes. The ninth and tenth staves (treble and bass clefs) provide a steady bass line with quarter and eighth notes. Dynamics include *ff* (fortissimo) and *f* (forte).

The second system of the musical score continues the complex rhythmic and melodic themes. It features similar patterns of trills, sixteenth-note runs, and melodic lines across the staves. The notation includes various ornaments and dynamic markings such as *ff* and *f*. The overall texture remains dense and intricate, characteristic of a virtuosic piano or organ piece.

string.

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand playing a melodic line featuring trills (tr) and triplets (3), and the left hand playing a rhythmic accompaniment of eighth notes. The bottom four staves are for the string ensemble, with the first two staves playing a rhythmic pattern of eighth notes and the last two staves playing a more complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature is one sharp (F#).

in tempo string.

The second system of the musical score continues the piano and string parts. The piano part features trills and triplets in the right hand and a rhythmic accompaniment in the left hand. The string part is marked *non legato* and features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *fz* (forzando). The key signature is one sharp (F#).