

MÁJOVÁ SYMFONIE

I

VÍTĚZSLAV NOVÁK, op. 73
(1870-1949)

Andante sostenuto (♩ = 69)

3 Flauti (muta in picc.)
3 Oboi muta in Corno inglese
2 Clar. in La (A) muta in Si (B)
Clar. in Mi b (Es) muta in Cl. basso in Si (B)
2 Fagotti Contrafagotti
4 Corni in Fa (F)
3 Trombe in Do (C)
3 Tromboni e Tuba
Timpani
Piatti
Gr. Cussa
Arpa
Piano
Sopr. Coro
Alt. Ten.
Baas.

Andante sostenuto (♩ = 69)

Solo Violino
Violini
Viole
Solo Violoncello
Violoncelli I. II.
Contrabassi

poco più lento (♩ = cca 60)

Trgl.

mp

Arpa

Viol. Solo

poco più lento (♩ = cca 60)

espress.

più espress.

Viol. I.

dolce espr.

più espr.

Viol. II.

dolce espr.

più espr.

Vle

dolce espr.

più espr.

Vcl.

dolce espr.

più espr.

Cb.

mf

①

Fl. I. II.

Ob. I. II.

Cor. ing.

Clau. I. II. A

a2

p dolce espr.

p dolce espr.

Arpa

①

Viol. Solo

unis.

Viol. I.

p

Viol. II.

p dolce espr.

Vle

p dolce espr.

Vcl.

p

Cb.

Vi- (Cuts accord. to the recording under Vladimir Valek)

H 477

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

Ob. I. II. *a2*

Cor. ing.

Clar. I. II. A *p dolce espr.*

Arpa

Viol. I. *p*

Viol. II. *dolce espr.*

Vlc. *dolce espr.*

Vcl. *mf* *un.*

Cb. *mf*

Ob. I. II.

Cor. ing.

Fag. I. II. *p dolce cantando* *più espr.*

I. II. *pp* *mf*

III. IV. *pp* *p* *mf*

Viol. I. *p dolce espr.* *un.* *sim.* *mf* *f*

Viol. II. *p* *fp* *mf* *f* *sim.*

Vlc. *p* *fp* *mf* *f* *sim.*

Vcl. *p dolce cantando* *più espr.*

Cb. *p dolce cantando* *più espr.*

②

Fl. I. II. *f espr.*

Ob. I. II. *a2 f*

Cor. ing. *dolce espr.*

Fag. I. II. *p*

I. II. *mp mf*

Cor. F III. IV. *p mf*

②

Viol. I. *p*

Viol. II. *dolce espr.*

Vle. *p sim.*

Vcl. *p*

Cb. *mf espr.*

div. f espr. sim.

Fl. I. II.

Ob. I. II.

Cor. ing.

Fag. I. II. *a2 espr. dim.*

I. II. *mf f dim.*

Cor. F III. IV. *mf f dim.*

Viol. I. *dim.*

Viol. II. *dim.*

Vle. *sim. dim.*

Vcl. *dim.*

Cb. *cresc. espr. dim.*

-de

③

Andante con moto (♩ = 80)

Fl. I. II. *p* *espr.* *pp* *sim.*

Clar. I. A

Fag. I. II. *pp* *espr.* *dolce espr.* *p*

Arpa *mp*

③

Andante con moto (♩ = 80)

Viol. I. *p*

Viol. II. *p* *mf*

Vle. *p* *mf*

Vcl. *p* *dolce espr.*

Cb. *p*

Fl. I. II. *mf* *f* *ma dolce* *6*

Clar. I. II. A *mf* *f ma dolce*

Fag. I. II. *f* *fp*

Cor. I. II. F

Arpa *f*

Viol. I. *mf* *f*

Viol. II. *f*

Vle. *f*

Vcl. *fp* *div.*

Cb. *f espr.* *fp*

Fl. I. II. *a2* *6* *6*

Clar. I. A

Fag. I. II.

Cor. I. II. F *dolce espr.* *espr.* *mf*

Arpa

Viol. I. *3* *3*

Viol. II.

Vle

Vcl.

Cb. *espr.*

espr.

Fl. I. II. *a2.* *fp* *4*

Ob. I. II. *dolce espr.*

Cor. ing. *fp*

Clar. I. A *fp*

Fag. I. II. *fp* *pp*

Cor. I. II. F *1. espr.*

Arpa

Viol. I. *4*

Viol. II. *pp* *poco cresc.*

Vle *pp* *poco cresc.*

Vcl. *espr.* *p* *poco cresc.* *f espr.*

Cb. *fp* *pp* *poco cresc.*

pp *poco cresc.*

Fl. I. II. *espr.*

Ob. I. II. *f*

Cor. ingl.

Clar. I. II. A. *f espr.* *p* *espr.*

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

I. II. *f* *mf* *pp*

Cor. F. III. IV. *f* *mf* *pp*

Viol. I. *f*

Viol. II. *f* *p* *cresc.*

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

Vcl. *f* *p* *cresc.*

Cb. *mf* *f* *p* *cresc.*

Fl. I. II. *fp*

Cl. I. II. A. *fp*

Fag. I. II. *fp*

I. II. *con sord.*

Cor. F. III. IV. *con sord.* *poco*

Viol. Solo *gva* *espr.*

Viol. I. *dolce* *fp*

Viol. II. *div.* *sf p poco* *fp*

Vle. *sf p poco* *fp*

Vcl. *fp* *sf p poco* *fp*

⑤

Fl. I. II. *f espr.*

Ob. I. II.

Clar. I. II. A.

Fag. I. II. *a2*

I. II. *senza sord. mf*

Cor. F III. IV. *senza sord. mf*

⑤

Viol. I. *tutti p*

Viol. II. *tutti p*

Vle. *div. p*

Vcl. *div. p*

Cb. *div. p*

tutti

div.

div.

div. p

unis p

Ob. I. II.

Clar. I. II. A.

Fag. I. II.

I. II. *mf*

Cor. F III. IV. *mf*

Viol. I. *mf*

Viol. II. *mf*

Vle. *mf*

Vcl. *mf*

Cb. *mf*

Con calore (♩ = ♩)

⑥ poco stringendo

Ob. I. II. *a2* *p* *poco cresc.*

Clar. I. II. A. *a2* *p* *poco cresc.*

Fag. I. II. *a2* *p* *poco cresc.*

I. II. *1. p* *poco cresc.*

Cor. F. III. IV. *III. p* *poco cresc.*

Con calore (♩ = ♩)

⑥ poco stringendo

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

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

Vle. *cresc.* *f* *p* *mp*

Vcl. *cresc.* *f* *p* *mp*

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

Fl. I. II. *a2* *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

Ob. I. II. *a2* *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

Clar. I. II. A. *a2* *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

Fag. I. II. *a2* *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

I. II. *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

Cor. F. III. IV. *p* *mf* *f* *mf* *ritard.* *Allegretto (♩ = 108)* *p*

Viol. Solo *ritard.* *Allegretto (♩ = 108)* *dolce espr.*

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

Viol. II. *mf* *f* *mf* *p*

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

Vcl. *mf* *f* *mf* *p* *div.*

Cb. *f* *mf* *p*

Fl. I. II. *p*

Clar. I. II. A *p*

Viol. Solo *fp*

Viol. I. *fp* *2 soli* *fp leggiero*

Viol. II. *cresc.* *fp* *espr.* *poco*

Vlc. *3* *cresc.* *fp* *poco*

Vel. *div.* *cresc.* *fp* *poco*

Cb. *cresc.* *fp* *poco*

Fl. I. II. *f ma dolce*

Ob. I. II.

Cor. ing.

Clar. I. II. A *f ma dolce*

Fag. I. II.

I. II.

Cor. F III. IV.

Viol. Solo *molto espress.* *p*

Viol. I. *p* *poco* *p*

Viol. II. *p* *poco* *p*

Vlc. *p* *poco* *p*

Vel. *p* *poco* *p* *unis.*

Cb. *p* *poco* *p*

Fl. I. II. *p*

Ob. I. II. *p*

Cor. ing. *p* *f* *fp*

Clar. I. II. A *p*

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

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

III. IV. *p* *mf* *f* *p*

Viol. Solo

Viol. I. *p*

Viol. II. *p* *f* *p*

Vle. *p* *f* *p*

Vel. *p cantando* *f* *p*

Gb. *p cantando* *f* *p*

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

Cor. ing. *p* *espress.*

Clar. I. II. A *p*

Fag. I. II. *p*

I. II. *p*

III. IV. *p*

Viol. II. *f* *p*

Vle. *f* *p*

Vel. *f* *p*

Ch. *f* *p*

poco rit. ⑧ a tempo

Fl. I. II. *p*

Ob. I. II. *a2 p*

Cor. ing. *p*

Clar. I. II. A *p*

Fag. I. II. *pp*

C Fag. *pp*

I. II. *mf p*

Cor. F *mf*

III. IV. *pp*

I. II. *pp*

Tr. C *pp*

III. *pp*

I. II. *pp*

Trb. *pp*

III. *pp*

e Tb. *pp*

poco rit. ⑧ a tempo

Viol. I. *p*

Viol. II. *p*

Vle. *p dolce espr.*

Vcl. *p dolce espr.*

Cb. *pp*

espr. *fp* *mp* *p* *f* *a2*

espr. *fp* *p* *f*

mf *mp* *p* *f* *a2*

mf *p* *p* *p* *p* *f*

This system contains the first four staves of a musical score. The top staff is marked 'espr.' and has dynamics *fp*, *mp*, *p*, and *f*. The second staff is also marked 'espr.' with dynamics *fp*, *p*, and *f*. The third staff has dynamics *mf*, *mp*, *p*, and *f*, with a '2' above the final measure. The bottom staff has dynamics *mf*, *p*, *p*, *p*, and *f*. The time signature changes from 2/4 to 3/4.

mf *p* *p* *p* *f*

mf *p* *p* *p* *f*

This system contains the next four staves. The top staff has dynamics *mf*, *p*, *p*, *p*, and *f*. The second staff has dynamics *mf*, *p*, *p*, *p*, and *f*. The third and fourth staves are mostly empty with some notes. The time signature changes from 3/4 to 2/4.

espr. *fp* *p* *f* *div.*

mf *mp* *p* *f*

fp *fp* *molto espress.* *molto espress.*

fp *fp* *molto espress.* *molto espress.*

fp *p* *f*

This system contains the final four staves. The top staff is marked 'espr.' and has dynamics *fp*, *p*, *f*, and 'div.'. The second staff has dynamics *mf*, *mp*, *p*, and *f*. The third staff has dynamics *fp*, *fp*, and 'molto espress.'. The fourth staff has dynamics *fp*, *fp*, and 'molto espress.'. The bottom staff has dynamics *fp*, *p*, and *f*. The time signature changes from 2/4 to 3/4.

Fl. I. II. *dimin.* *p*

Ob. I. II. *dimin.* *p dolce espr.*

Cor. ing. *dimin.*

Clar. I. II. A *dimin.* *dolce espr.*

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

C. Fag.

Cor. F. *dimin.*

III. IV.

Tr. C. I. II. III.

Trb. I. II. III.

Viol. I. *dimin.* *p*

Viol. II. *dim.* *p*

Vcl. *p*

Cb. *dim.* *p*

⑨ *f* *poco rit.* *a tempo*

mf *a 2* *mf non leg.* *mf non leg.* *mf* *p* *p* *p* *p*

⑨ *f* *poco rit.* *a tempo* *pizz.*

f *f* *f* *fp* *f* *mf* *mf* *mf* *p* *p* *p*

Fl. I. II. *ritard.* *a tempo*

Ob. I. II. *a2*

Cor. ing.

Clar. I. II. A

Fag. I. II. *a2*

C f ag.

I. II. Cor. F

III. IV.

I. II. Tr. C

III.

I. II. Trb.

III. e Tb.

arco *ritard.* *a tempo*

Viol. I.

Viol. II.

Vle.

Vel.

Cb.

a2 *ritard.* *Poco meno* (♩ = 84)

a2 *p*

a2 *f*

a2 *espr.*

mf

3

div. *ritard.* *Poco meno* (♩ = 84)

div. *ritard.* *Poco meno* (♩ = 84)

unis. *pizz.* *arco* *tr.* *fp*

p

espr.

⑩ Stesso tempo

Fl. I. II. *dolce espr.*

Cor. ing. *dolce espr.*

⑩ Stesso tempo

Viol. I. *p dolce espr.*

Viol. II. *p leggiero*

Vle. *fp*

Vel. *fp*

Cb. *fp*

poco cresc.

Fl. I. II.

Cor. ing.

Clar. I. II. A

Fag. I. II.

Piano

Viol. I. *div.*

Viol. II. *p*

Vle. *p*

Vel. *p*

Cb. *p*

cresc.

f

Fl. I. I.
 Ob. I. I.
 Cor. ing.
 Clar. I. II. A
 Fag. I. II.
 C fag.

I. II.
 Cor. F.
 III. IV.
 I. II.
 Tr. C
 III.
 I. II.
 Trb.
 III.
 e Tb.

Piano

Viol. I.
 Viol. II.
 Vle
 Vcl.
 Cb.

11 Allegretto scherzando (♩ = 126)

ritard.

Fl. I. II. *p mp*

Ob. I. II. *mp*

Cor. ing.

Clar. I. II. A. *pp*

Fag. I. II. *pp*

Cor. F. I. II. *p*

III. IV.

Tr. C I. II. III.

Trbni I. II. III. e Tb.

Piano

11 Allegretto scherzando (♩ = 126)

ritard.

Viol. I. *pizz. p mf p*

Viol. II. *pizz. p mf p*

Vle. *pizz. p mf p*

Vcl. *pizz. p mf p*

Cb.

Fl. I. II. *mp* *a2*

Ob. I. II. *mp* *a2*

Cl. I. II. A. *p* *a2*

Fag. I. II. *p* *a2*

Cor. F. I. II. *mp*

Cor. F. III. IV. *mp*

Viol. I. *pizz.* *p*

Viol. II. *p*

Vle. *p*

Vcl. *p*

12

Tempo rubato (♩ = ♩)
un poco sost. a tempo

Fl. I. II.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Cor. F. I. II.

Cor. F. III. IV.

Piano

12

Tempo rubato (♩ = ♩)
un poco sost. a tempo

Viol. I. *arco* *p* *f* *div.* *sfp*

Viol. II. *arco* *p* *f* *div.* *sfp*

Vle. *arco* *p* *f* *div.* *sfp*

Vcl. *arco* *p* *f* *div.* *sfp*

Fl. I. II. *mp* *f* *p* *f* *a2* (13)

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

Cor. ing. *mp* *f* *p* *f*

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

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

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

Piano *p* *f* *p* *f*

Viol. I. *div.* *f* (13)

Viol. II. *f*

Vle. *f*

Vcl. *f*

Fl. I. II. *a2* *p* *f* *fp*

Ob. I. II. *p* *f* *fp* *a2*

Cor. ing. *p* *f* *fp* *p* *f* *fp*

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

I. II. *p* *f* *fp* *p* *f* *fp*

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

Piano *p* *f* *fp* *p* *f* *fp*

Viol. I. *unis.* *p* *f* *fp* *div.*

Viol. II. *p* *f* *fp*

Vle. *p* *f* *fp*

Vcl. *p* *f* *fp*

Sosten. assai

muta in Ob. III.

Cor. ing.

Cl. I. II. A.

Fag. I. II.

I. II.

Cor. F III. IV.

Piano

Sosten. assai

Viol. I.

Viol. II.

Vle.

Vcl.

div. p f fp

unis. p f

Poco meno, ma molto appassionato

Ob. I. II.

Cl. I. A.

Fag. I. II.

I. II.

Cor. F III. IV.

Piano

mf

f fp

1.

a2

fp

p

pp

Poco meno, ma molto appassionato

Viol. I.

Viol. III.

Vle.

Vcl.

Cb.

f

f

f

f

f

arco

Ob. I. II. *a2*

Cl. I. II. A. *f* *a2*

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

I. II. *fp* *f*

Cor. F. *fp*

III. IV. *fp*

Piano *mf* *ten.*

Viol. I. *f* *div.* *ten.*

Viol. II. *f* *ten.*

Vle. *f* *ten.*

Vel. *f*

Cb. *f*

Ob. I. II. *a2* (15)

Cl. I. II. A. *a2*

Fag. I. II. *a2* *fp*

I. II. *f*

Cor. F. *fp*

III. IV. *fp*

Piano *p*

Viol. I. *p* *mf* *f* (15)

Viol. II. *p* *mf* *f*

Vle. *p* *mf* *f*

Vel. *p* *mf* *f*

Cb. *p* *mf* *f*

Ob. I, II. *p* *mf* *f* poco sost.

Cl. I, II, A. *f*

Fag. I, II.

Cor. F I, II. III, IV.

Piano *p* *mf* *f*

Viol. I, II. *p* *mf* *f* poco sost.

Vle. *p* *mf* *f*

Vcl. *p* *mf* *f*

Cb. *pizz.* *p* *mf* *f*

Fl. I, II, III. **16** Animato ($\text{♩} = 72$) *cresc.* *f*

Cl. I, II, A. *p* *cresc.* *f*

Cor. F I, II. III, IV. *mf* *f*

Arpa *p* *mf* *f*

Viol. I, II. **16** Animato ($\text{♩} = 72$) *p* *cresc.* *f*

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

Vcl. *div.* *p* *cresc.* *f*

I. II. Fl. III. I. II. Ob. III. Cl. I. II. A. Cl. Es. Fag. I. II. Cor. F. III. IV. I. II. Tr. C. III. I. II. Trbni III. e Tb. Arpa. Viol. I. Viol. II. Vle. Vcl. Cb.

This system of musical notation covers measures 1 through 17. It features a complex arrangement of staves. The top staff includes a circled measure number '17' at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking 'ff' (fortissimo) is present in the lower left. A specific instruction 'muta in Fl. picc.' is written above the second staff. The score is written in a key signature of two sharps (F# and C#).

A set of empty musical staves, likely representing a section of the score that is not fully transcribed or is a placeholder.

This system of musical notation covers measures 18 through 34. It begins with a circled measure number '17' at the top. The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the upper staves. Dynamic markings such as 'p' (piano) are used throughout. The key signature remains consistent with the first system.

Fl. I. II. *ff* *a2* *6* *6* *p* *f*

Fl. picc.

I. II. *a2* *p* *f*

Ob. III. *p* *f*

Cl. I. II. A. *f* *tr* *f* *tr* *a2* *v* *f*

Cl. Es *p* *f*

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

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

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

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

Tr. C III.

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

Trbni III. e Tb.

Piano

Viol. I. *f* *p* *f*

Viol. II. *f* *p* *f*

Vle. *f* *p* *f*

Vcl. *f* *p* *f*

Cb. *f* *p* *f*

This musical score is for a piano piece, consisting of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves, each marked with a first ending bracket and the number 'a2'. The second system includes a grand staff and three additional staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. Dynamic markings such as *p*, *f*, *sf*, and *mf* are used throughout. The score features a variety of rhythmic patterns, including sixteenth-note runs and sustained chords. The first system concludes with a double bar line, and the second system continues the piece with similar textures and dynamics.

18 ^{a2}

Fl. I. II. *sfp* *mf*

Fl. picc.

Ob. I. II. *sfp* *mf*

Ob. III. *sfp* *mf*

Cl. I. II. A. ^{a2} *sfp* *mf*

Cl. Es *sfp* *mf*

Fag. I. II. ^{a2} *sfp* *mf*

Cfag

Cor. F. I. II. *sfp* *mf*

III. IV. *sfp* *mf*

Tr. C I. II. *sfp* *mf*

III. *sfp* *mf*

Trbni I. II. *p* *mf*

e Tb. III. *p* *mf*

Timp.

Piatti

Gr. C.

Piano *f*

Viol. I. ¹⁸ *mf*

Viol. II. ⁶ *sfp* *mf*

Vle *sfp* *mf*

Vcl. *fp* *mf*

Cb. *fp* *mf*

div. a2

div.

Musical score for piano and orchestra, page 31. The score is divided into two systems. The first system includes staves for piano (right and left hand), strings, woodwinds, and brass. The second system includes staves for piano (right and left hand) and strings. The score features complex rhythmic patterns, dynamic markings such as *f*, *ff*, *sfz*, *p*, and *sfp*, and articulation like accents and slurs. A circled '19' indicates a first ending or repeat sign. The key signature has one sharp (F#) and the time signature is 2/4.

Fl. I. II. *a2*

Fl. picc.

I. II. *a2*

Ob. III.

Cl. I. II. A. *a2*

Cl. Es. *molto espress.*

Fag. I. II. *a2*

Clag.

Cor. F. I. II. III. IV.

Tr. C. I. II. III. *marcatissimo*

Trbn. I. II. III. *marc.*

e Tb.

Timp.

Piatti

Gr. C. *f*

Piano

Viol. I. *sfz*

Viol. II. *sfz*

Vle. *div.*

Vcl. *div.*

Cb. *sfp*

Detailed description of the musical score: This page contains a full orchestral score for measures 1-3. The woodwind section includes Flutes I and II (marked *a2*), Piccolo, Oboes I and II (marked *a2*), Clarinet in A (marked *a2*), Clarinet in E-flat (marked *molto espress.*), Bassoon I and II (marked *a2*), and Contrabassoon. The brass section includes Cor Anglais (I, II, III, IV), Trumpets C (I, II, III, marked *marcatissimo*), Trombones (I, II, III, marked *marc.*), and Euphonium/Tuba. Percussion includes Timpani, Cymbals, and Gong/Castanets (marked *f*). The piano part features a complex rhythmic pattern in the right hand and a steady accompaniment in the left hand. The string section includes Violins I and II (marked *sfz*), Viola (marked *div.*), Violoncello (marked *div.*), and Double Bass (marked *sfp*).

The musical score on page 33 is divided into two systems. The first system consists of two systems of staves. The top system includes a piano (p) part with a melodic line and a string part with chords and arpeggios. The second system continues the piano and string parts. The second system also consists of two systems of staves. The top system includes a piano (p) part with a melodic line and a string part with chords and arpeggios. The second system continues the piano and string parts. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. Dynamic markings include piano (p), fortissimo (ff), and accents. The score is marked with 'a2' and 'b2' in several places.

Mezzo movimento (♩ = 72)

Fl. I. II. *a2*

Fl. picc.

I. II. Ob.

III. *muta in Cor. ing.*

Cl. I. II. A. *a2*

Cl. Es. *muta in Cl. basso B.*

Fag. I. II. *a2*

Cfag.

I. II. Cor. F. *ffz*

III. IV. *ffz*

I. II. Tr. C. *ffz*

III. *ffz*

I. II. Trbni *ffz*

III. *ffz*

e Tb.

Timp.

Piatti *ff*

Gr. C. *ff*

Piano *ff*

sva

Viol. I. *ffz*

Viol. II. *ffz*

Vle. *ffz*

Vcl. *ffz*

Cb. *ffz*

div.

Mezzo movimento (♩ = 72)

First system of musical notation, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes dynamic markings such as *f*, *mf*, *f*, and *espr.*. The vocal line includes a fermata and an 8-measure rest.

Second system of musical notation, primarily consisting of piano accompaniment with some vocal notation in the upper staves.

Third system of musical notation, primarily consisting of piano accompaniment with some vocal notation in the upper staves.

Fourth system of musical notation, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes dynamic markings such as *mf*, *f*, *espr.*, and *fp*. The vocal line includes a fermata and a melodic phrase.

21 Andante tranquillo (♩ = 69)

FL. I. II.

Ob. I. II.

Cor. ing. *p* *f* *mf* *sf poco*

Cl. I. II. A. *sf poco*

Fag. I. II. *sf poco*

I. II. *con sord.* *sf poco*

Cor. F. *con sord.* *sf poco*

III. IV. *sf poco*

I. II. Tr. C. III.

I. II. Trb. III. e Tb.

Arpa *f*

Alt. *pp*

Ten.

Bass.

Byl pozd - ni

21 Andante tranquillo (♩ = 69)

Viol. I. *mf* *pp*

Viol. II. *p* *f* *mf* *pp*

Vcl. *p* *f* *mf* *pp*

Vcl. *p* *f* *mf* *sf poco*

Cb. *sf poco*

Poco più (♩ = 84)

musical score for piano accompaniment, first system. It consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include *mf* and *p*. The key signature has one flat (B-flat). The tempo is marked *Poco più* with a quarter note equal to 84 beats per minute.

musical score for piano accompaniment, second system. It consists of five staves. Dynamics include *f* and *mf*. The key signature changes to two flats (B-flat and E-flat).

musical score for vocal line and piano accompaniment, third system. It consists of five staves. The top staff is the vocal line with lyrics: *ve - čer, pr - vni máj ve - čer - ní máj byl lá - sky*. The piano accompaniment is on the bottom four staves. Dynamics include *dolce*, *poco cresc. ma sempre dolce*, and *f*. The key signature has two flats.

Poco più (♩ = 84)

musical score for piano accompaniment, fourth system. It consists of five staves. Dynamics include *f* and *mf*. The key signature has two flats.

Arpa

Alt

Ten.

Bass.

čas, — hr - dlic - cin zval — ku la - - sce hlas, — kde

Viol.I.

Viol.II.

Vle

Vcl.

Cb.

Cl. I. A.

Fag. I. II.

Arpa

Sopr.

Alt

Ten.

Bass.

bo - ro - vy za - va - nel hāj! 0 la - sce šep - tal ti - chý

Viol.I.

Viol.II.

Vle

Vcl.

Cb.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ing.
Cl. I. II. A.
Cl. basso B.
Fag. I. II.
Cor. F. I. II.
Cor. F. III. IV.
Sopr.
Alt.
Ten.
Bass.
Viol. I.
Viol. II.
Vle.
Vcl.
Cb.

mf *f* *espr.* *mf* *f* *espr.* *f* *mf* *f* *mf*

mech; — kve - tou - ci strom lhal lá - - sky žel

Fl. I. II. *a2 dolce espr.*

Fl. picc.

Ob. I. II.

Cor. ing.

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

Cl. basso B.

Fag. I. II. *p*

I. II. *mf p*

Cor. F.

III. IV.

Sopr. *poco cresc.*

Alt. *poco cresc.*

Ten. *poco cresc.*

Bass. *poco cresc.*

svou lá - sku sla-vík rú - - ži pěl, — rú - ži - nu je-vil von-ný

Viol. I. *p*

Viol. II. *p*

Vle. *p*

Vcl. *p*

Cb. *p pp*

tutti

23 *Meno* (♩ = 69)

p

pp

con sord.

p

con sord.

pp

pp

vzdech. —

23 *Meno* (♩ = 69)

con sord.

molto espress.

pp *poco*

p

pp *poco*

pp *poco*

div.

div.

Fl. I. II. *a2* *p*

Fl. picc. *p*

Ob. I. II. *p* *mf-f* *6*

Cor. ing. *mf-f* *3*

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

Cl. basso B. *mf-f* *p*

Fag. I. II. *a2* *p* *mf-f* *p*

I. II. *mp* *p* *dolce espr.*

Cor. F. III. IV. *p*

Arpa

Sopr. Solo

Ten. Solo

Violl. *senza sord.* *f*

Violl. II. *f*

Vle. *f* *unis.*

Vcl. *f* *unis.*

Cb. *f*

24

dolce espr.

mf *f*

mp *mf* *p*

mf *mp* *mf* *mp*

mf

Sopr. Solo *tranquillo, dolce espr.*

Ten. Solo *Byl pozd- ni ve - čer, pr - vni māj!*

24

p *p* *p* *p*

Poco più (♩ = 84)

Fl. I. II. *pp*

Fl. picc.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Cl. basso B.

Fag. I. II. *pp* *dolce espr.* *p*

I. II.

Cor. F.

III. IV.

Arpa *mp*

Sopr. Solo
Ten. Solo

Ve - čer - ní máj —————, byl lá - - sky čas,

Ve - čer - ní máj ————— byl lá - - sky čas,

Poco più (♩ = 84)

Viol. I. *Solo* *p dolce espr.*

Viol. II. *p*

Vle. *p dolce espr.*

Vcl. *p* *dolce espr.*

Ch. *p*

hrd - lič - čin zval ku lás - - ce hlas, kde
 hrd - lič - čin zval ku lás - - ce

dolce espr. *mf* *mp* *p* *dim.* *div.*

Fl. I. II. (25)

Fl. picc.

Ob. I. II.

Cor. ing.

Cl. I. II. A. *pp* *espr.*

Cl. basso B.

Fag. I. II. *pp* *pp* *sfp poco* *pp*

I. II.
Cor. F.

III. IV.

Arpa

Sopr. Solo
bo - ro - vý za - vá - něl háj! *p* O lás - ce še - plal ti - chý

Ten. Solo
hlas, kde bo - ro - vý za - vá - něl háj!

Viol. I. *p* *tutti* *pp*

Viol. II. *dimin.* *pp*

Vle. *dimin.* *tr#* *p*

Vcl. *dolce espr.* *sfp poco* *pp*

Cb. *dolce espr.* *sfp poco* *pp*

p dolce espr.

mf

poco sf

mf

poco sf

mech. *espr.*

Kve - tou - ci strom lhal lá sky žel,

o lá - - sce šep - tal ti - chý *mech.* Kve - tou - ci strom lhal lá sky

mp

mf

poco sf

espr.

mf

mf

poco sf

p

mf

mf

poco sf

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Cl. basso B.

Fag. I. II.

Cor. F. I. II. III. IV.

Tr. C I. II. III.

Arpa

Sopr. Solo
svou lá - - sku sta-vík rú - ži pěl, ————, rú - ži - nu je - vil von - ný

Ten. Solo
žel, svou lá - - sku sta-vík rú - ži pěl, ————, rú - ži - nu

Alt

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

div.

ritard.

26 Poco meno (♩ = 69)

Musical score for the first system. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *dolce* marking. The lower staff features a *pp* dynamic marking.

Musical score for the second system. It consists of two staves. The upper staff has a piano (*p*) dynamic. The lower staff includes the instruction *con sord.* and a mezzo-piano (*mp*) dynamic marking.

Vocal line with lyrics: *je-vil von-ný vzdech.* *Byl pozd-ní ve-čer, pr-vní máj.* The score includes markings for *Alti* and *dolce*.

ritard.

26 Poco meno (♩ = 69)

Musical score for the third system. It consists of two staves. The upper staff has a *ritard.* marking. The lower staff includes the instruction *Flag.* and an *espress.* dynamic marking.

FL. I. II. *p* *a2*

Fl. picc.

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

Cor. ing. *mf*

Cl. I. II. A. *mf*

Cl. basso B.

Fag. I. II. *a2* *mf*

Cor. F. I. II. *p* *dolce* *mp*

III. IV. *p* *dolce* *mp*

Arpa *zefiroso* *mf*

Piano

Sopr. Solo *mp* *dolce*

Sopr. *Byl pozd- ní ve - čer, pr - vni máj.*

Ten.

Bass.

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

27 Pochettino più (♩ = 88)

Musical score for the first system of "Pochettino più". It features a grand staff with piano accompaniment and vocal lines. The piano part includes dynamics such as *f*, *mf*, and *p*, and includes the instruction "Piano p due ped." in the bass clef. The vocal line includes the lyrics: "Je - ze - ro hlad - ké vkřo - vích stin - ných".

27 Pochettino più (♩ = 88)

Musical score for the second system of "Pochettino più". This system continues the piano accompaniment with various rhythmic patterns, including sixteenth and thirty-second notes, and includes the instruction "simile" in several staves.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ing.
Cl. I. II. A.
Cl. basso
Fag. I. II.
I. II.
Cor. F.
III. IV.
Arpa
Piano
Ten.
Bass.
Viol. I.
Viol. II.
Vle
Vcl.
Cb.

poco cresc.

p

Je - ze - ro hlad - ké

zvu - če - lo tem - ně taj - ný bol,

espr. *fp*

poco cresc.

v křo- vích stin- ných zvu- če - lo te - mně taj - ný bol

mp *p* *mf* *p* *poco sfz* *poco sfz*

Fl. I. II.
Ob. I. II.
Cor. ing.
Cl. I. II. A.
Cl. basso B.
Fag. I. II.
Cor. F. I II
III IV
Trb. I. II.
e Tb. III
Arpa
Piano
Sopr.
Alt.
Ten.
Bass.
Viol. I.
Viol. II.
Vle.
Vcl.
Cb.

p
mp
mf
mp
p cresc.
poco cresc.
p
p
p
p
p
p
div. 12
6
div. 12
6
p
p

břeh je ob - jí - mal kol a kol;
břeh je ob - jí - mal

28

First system of musical notation, including piano accompaniment and vocal lines. Dynamics include *p* and *fp*. The key signature is B-flat major.

Second system of musical notation, including piano accompaniment and vocal lines. Dynamics include *p* and *p >*. The key signature is B-flat major.

Third system of musical notation, including piano accompaniment and vocal lines. Dynamics include *mf*, *p*, and *f*. The key signature is B-flat major.

Fourth system of musical notation, including piano accompaniment and vocal lines. Dynamics include *p* and *poco sf*. The key signature is B-flat major.

Fifth system of musical notation, including piano accompaniment and vocal lines with lyrics. Dynamics include *p* and *a*. The key signature is B-flat major.

kol a kol; a slun - ce jas - ná a slun - ce jas - ná

28

Sixth system of musical notation, including piano accompaniment and vocal lines. Dynamics include *div.*, *12*, *6*, *p*, *sf*, and *p*. The key signature is B-flat major.

Fl. I, II, III. *mf* *a2* *a3*

Ob. I, II. *mf* *p* *mf*

Cor. ing. *p* *mf* *f*

Cl. basso B. *poco cresc.* *mf* *f*

Fag. I, II.

Clag.

Cor. F. I II *mp* *mf*

III IV *mp* *mf*

Tr. C I II *mf*

III.

Trb. I, II. *mp* *mf*

III *mp* *mf*

e Th.

Arpa *mf* *ff*

Piano *p* *sf poco* *p* *mf*

8va *bassa*

Sopr. *poco cresc.*
slun - ce jas - ná svě - tů ji - ných blou - di - la blankytný - mi

Alt
svě - tů ji - ných blou - di - la blankytný - mi pá - sky,

Ten.
slun - ce jas - ná svě - tů ji - ných blou - di - la blan - ky - tný - mi

Bass.
svě - tů ji - ných blou - di - la blan - ky - tný - mi pá - sky,

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

Viol. II. *mf* *p* *mf* *f*

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

Vcl. *mf* *p* *mf* *f*

Cb. *mf* *p* *mf* *f*

29 Pochettino più

Fl. I. II. III
 Ob. I. II.
 Cor. ing.
 Clar. I. II. A
 Cl. basso B
 Fag. I. II.
 Cflag.
 Cor. F I. II. III. IV.
 Tr C I. II. III.
 Trb. I. II. III.
 e Tb.
 Timp.

Piano
 Sopr.
 Alt
 Ten.
 Bass.

sky. I
 sky. I svět - ly jich vo - blo - hu
 sky. I
 sky. I

29 Pochettino più

Viol. I.
 Viol. II.
 Vle
 Vel.
 Ch.

a3
f *più f*
f *più f*
f *più f*
f *più f*

più f
più f
più f
più f
più f
più f
fp

skvou ci co ve chřám věc né

simile
simile
simile
simile
simile

sostenuto

Fl. I. II. III. *ff* *a3*

Ob. I. II. *ff*

Cor. ing. *ff*

Clar. I. II. A. *ff* *a2*

Cl. basso B. *ff*

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

C Fag. *ff*

I. II. *ff*

Cor. F. III. IV. *ff*

I. II. *ff*

Tr. C. III. *ff*

I. II. *ff*

Trb. III. *ff*

e Th. *ff*

Timp. *ff*

Piano

Sopr.

Alt. *la* sky *vze - - šly,*

Terz.

Bass.

sostenuto

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

30 a tempo con tenerezza
♩ = 44)

1. > dolce espr.

This system contains the first system of music. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. The vocal line begins with a melodic phrase marked '1. > dolce espr.'.

This system continues the piano accompaniment from the first system. The vocal line is mostly silent, with some faint markings.

This system continues the piano accompaniment. The vocal line remains mostly silent.

az se mi - lo - sti kso - bē vrou - cí

This system includes the vocal line with lyrics. The piano accompaniment continues. The lyrics are 'az se mi - lo - sti kso - bē vrou - cí'.

30 a tempo con tenerezza
♩ = 44)

mf simile

This system contains the fifth system of music. It features a piano accompaniment on the left and a vocal line on the right. The piano part has a more active texture with sixteenth-note patterns. The vocal line begins with a melodic phrase marked 'mf simile'.

sostenuto (♩ = 60)

Fl. I.

Ob. I. II.

Cor. ing.

Clar. I. II. A

Cl. basso B

Fag. I. II.

I. II.

Cor. F III. IV.

I. II.

Tr. C III.

Sopr.

Alt

Ten.

Bass.

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

pp

f espr.

p

espr.

p dolce

mf

con sord.

f

pp

mf p

sf

f espr.

fp

fp

fp

fp

změní-vše se v ji-skry ha-snoucí blou-dí-ci co mi-len-ci se-šly.

Ob. I. II. *f*

Cor. ing.

Clar. I. II. A *mf* *muta in Cl. B*

Fag. I. II. *f*

Cor. I. II. F *dolce*

Arpa *p* *mf* *f*

Sopr. Solo *dolce espr.* *2*

Ou - pl - né lu - ny krá - sná tvář, lak ble - dě ja - sná, ja - sně ble - dá, jak

Viol. I. II. *31* *ma rubato*

Vle *div.* *p dolce espr.* *f*

Vel. *div.* *p dolce espr.* *f*

Arpa *f*

Sopr. Solo *cresc.*

mi - len - ce mi - len - ka hle - dá, ve rů - žo - vou vzpla - nu - la zář.

Ten. Solo

Viol. I. *div.* *mf* *mf*

Viol. II. *mf* *mf*

Vle *p* *cresc.* *f*

Vel. *p* *cresc.* *f*

Cb. *f*

Arpa

32

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

Sopr. Solo *p dolce espr.* *cresc.*

Ou-pl-né lu-ny krá-sná tvář, tak ble-dě ja-sná, ja-sně ble-dá, jak mi-len-ce mi-len-ka

Ten. Solo

Viol. I. *dolce* *div.* *cresc.*

Viol. II. *dolce* *cresc.*

Vle. *dolce* *div.* *cresc.*

Vcl. *dolce* *cresc.*

Ch. *dolce* *cresc.*

Arpa *mf* *f*

Sopr. Solo *espr.*

hle-dá, ve rú-žo-vou vzpla-nu-la zář, na vo-dách

Ten. Solo

Viol. I. *div.* *fpp* *mf*

Viol. II. *f* *mf*

Vle. *mf*

Vcl. *f* *mf*

Ch. *f* *mf*

sostenuto assai

33 Come prima (♩=44)

I. II. FL. III. Ob. I. II. Cor. ing. Clar. I. II. B. Cl. basso B. Fag. I. II.

I. II. Cor. F. III. IV. I. II. Tr. C. III. I. II. Trb. III. e Trb.

Arpa

Sopr. Solo Ten. Solo

o - bra - zy své zře - la a sa - ma kso - bě lá - skou a a sa - ma kso - bě

dolce

sostenuto assai

33 Come prima (♩=44)

Viol. I. Viol. II. Vle. Vel. Cb.

dim. *p* *dim.* *p unis.* *p pizz.* *p*

sostenuto

I. II. Fl. III. *dim. pp*

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

Cor. ing. *dolce espr.* *muta in A.*

Clar. I. II. B. *mf dolce espr. mp sf poco*

Fag. I. II. *mf dolce espr. mp sf poco*

Cor. I. II. F. *con sord. poco marc. dim. sf poco*

Tr. I. *con sord. poco marc. dim. sf poco*

Arpa

Sopr. Solo *cresc. p più p*
 sa - ma k so - bě lá skou mře - la, lá - - skou

Ten. Solo *cresc.*
 lá - skou a sa - ma k so - bě lá skou mře - la,

Viol. I. *Solo sostenuto dolce espr.*

Sopr. Solo *pp (d = 60)*
 mře - la.

Ten. Solo *pp*

Viol. I. *tutti div. (d = 60) p dolce espr.*

Viol. II. *div. unis.*

Vle. *p div. espr. unis.*

Vcl. *p espr. div. espr.*

Cb. *p arco pp*

34 più animato (alla breve) (♩=48)

Ten. Solo

Byl po- zdní ve- čer, pr- vni

Viol. I.

Viol. II.

Vle

espr.

fpp

poco

Vel. div.

fpp

poco

Cb.

fpp

poco

Fag. I. II.

a2

p

mf

Cor. I. II. F

mf

fp

mf

Arpa

ff

ff

Ten. Solo

máj,

Ten.

espr.

Byl po- zdní ve- čer, pr- vni máj,

Viol. I.

sfp

mf

sfp

mf

Viol. II.

sfp

mf

sfp

mf

Vle

sfp

mf

sfp

mf

Vel. div.

sfp

mf

sfp

mf

Cb.

sfp

mf

sfp

mf

Fl. I. II.

Ob. I. II.

Clar. I. II. A.

Fag. I. II.

Cor. F. III. IV.

Arpa

Ten. Solo

Ten.

Viol. I.

Viol. II.

Vle.

Vel.

Ch.

mf

fp

p

f

ff

più espr.

ve - čer - ní máj, byl lá - sky čas,

più espr.

ve - čer - ní máj, byl lá - sky čas.

f espr.

fp

f

fp

f

p

f

35

Musical score for the first system, measures 35-37. The score consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music includes triplets, dynamics such as *p*, *mf*, and *f*, and articulation marks. A Roman numeral 'IV.' is present in the fourth staff.

35

Musical score for the second system, measures 38-41. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music includes triplets, dynamics such as *f*, *p*, and *mf*, and articulation marks. A 'div.' marking is present in the fourth staff.

vi-

Fl. I. *p* *mf* *stacc.*

Clar. I. II. A. *p* *mf*

Fag. I. II. *mf*

Cor. I. II. F. *mf*

Arpa *p* *mf* *f*

Viol. I. *p* *mf* *sf* *p*

Viol. II. *p* *mf* *f*

Vle. *p* *mf* *f* *sf*

Vcl. *p* *f* *sf*

Fl. I. *leggiere* (36)

Ob. I. II. *dolce espr.*

Clar. I. II. A. *p*

Fag. I. II. *pp*

Cor. I. II. F. *p*

Arpa

Viol. I. (36) *p*

Viol. II. *pizz.* *p*

Vle. *p*

Vcl. *div.* *p*

Fl. I. *1.*

Ob. I. II. *1. p*

Cl. I. II. A. *a2*

Fag. I. II. *fp*

Arpa *p*

Viol. I. *arco* *tr* *fp* *pizz.* *p*

Viol. II. *arco* *fp* *tr* *pp* *mf* *fp*

Vle. *tr* *fp* *tr* *mf* *fp*

Vel. *div. pizz.* *f* *pizz.* *fp* *arco* *pp* *mf* *fp* *div. ppizz.* *p*

Fl. I. *1.* **37**

Ob. I. II. *a2*

Cl. I. II. A. *a2*

Fag. I. II. *f*

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

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

Arpa

Viol. I. *arco* **37** *p* *f*

Viol. II. *tr* *p* *f*

Vle. *div.* *p* *f*

Vel. *arco* *p* *f*

Cl. *p*

Ob. I. II. *a2*

Clar. I. II. A.

Fag. I. II.

I. II.
Cor. F
III. IV.

Viol. I. *div.*

Viol. II. *div.*

Vle.

Vel. *div.*

Ch.

fp *f* *fp* *f* *fp*

Fl. I. II. *Meno* (♩ = 132)

Ob. I. II.

Clar. I. II. A.

Fag. I. II.

I. II.
Cor. F
III. IV.

fp *f* *fp* *f* *fp*

Viol. I. *Meno* (♩ = 132)

Viol. II.

Vle.

Vel.

Ch. *pizz.*

fp *f* *fp* *f* *fp* *pizz.*

This page of a musical score contains measures 38, 39, and 40. The instruments and their parts are as follows:

- Cor. ing.**: Clarinet in G, measures 38-40.
- Clar. I. II. A.**: Clarinet in A, measures 38-40. Dynamics: *p*, *mf*.
- Fag. I. II.**: Bassoon, measures 38-40. Dynamics: *mf*, *f*.
- Cor. I. II. F.**: Cor Anglais in F, measures 38-40. Dynamics: *mp*, *mf*.
- Arpa**: Harp, measures 38-40. Dynamics: *f*.
- Viol. I.**: Violin I, measures 38-40. Dynamics: *f*, *fp*. Includes markings for *arco* and *pizz.*.
- Viol. II.**: Violin II, measures 38-40. Dynamics: *mf*, *fp*.
- Vle**: Viola, measures 38-40. Dynamics: *f*, *fp*.
- Vel.**: Violoncello, measures 38-40. Dynamics: *f*, *fp*.
- Cb.**: Contrabasso, measures 38-40. Dynamics: *f*.
- Clar. I. II. A.**: Clarinet in A (second staff), measures 38-40. Dynamics: *f*.
- Cor. F. III. IV.**: Horns in F (third and fourth staves), measures 38-40. Dynamics: *f*.
- Arpa**: Harp (second staff), measures 38-40.
- Viol. I.**: Violin I (second staff), measures 38-40. Dynamics: *fp*, *f*, *fp*.
- Viol. II.**: Violin II (second staff), measures 38-40. Dynamics: *f*, *fp*.
- Vle**: Viola (second staff), measures 38-40. Dynamics: *f*, *fp*.
- Vel.**: Violoncello (second staff), measures 38-40. Dynamics: *f*.
- Cb.**: Contrabasso (second staff), measures 38-40. Dynamics: *f*, *arco*.

Measure 38 is marked with a circled '38'. Measure 39 is marked with a circled '38'. Measure 40 is marked with a circled '38'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

poco rit. Poco meno (♩ = 104)

Clar. I. II.A
 Fag. I. II.
 I. II.
 Cor. F
 III. IV.
 Arpa

Viol. I.
 Viol. II.
 Vle
 Vcl.
 Cb.

Fl. I. II.
 Ob. I. II.
 Clar. I. II.A.
 Fag. I. II.

Arpa

Viol. I.
 Viol. II.
 Vle
 Vcl.
 Cb.

Ob. I. II. *pp* *poco rit.*

Cor. ing. *pp* *pp* muta in Ob. III.

Clar. I. II. A. *pp* *mp* *pp* *pp* *pp*

Fag. I. II. *pp* *poco* *sfp poco* *sim.* *sim.*

Arpa *p* *p* *f* *mf*

Viol. I. *pp* *p* *f* *p* *mf* *poco rit.*

Viol. II. *pp* *p* *f* *p* *mf*

Vle. *pp* *p* *f* *p* *mf*

Vcl. *pp* *p* *f* *p* *mf*

Clar. I. II. A. **39** tranquillo (♩ = 72) *sfp poco*

Fag. I. II. *sfp poco*

Arpa *ben pronunziato*

Sopr. *p*
Dál bly - štěl ble - dý dvo - rú stín, jež k so - bě šly vždy blíž a

Alt
Dál bly - štěl ble - dý dvo - rú stín, jež k so - bě šly vždy blíž a blíž a

Ten.
Dál bly - štěl ble - dý dvo - rú stín, jež k so - bě šly vždy blíž a

Bass.
Dál bly - štěl ble - dý dvo - rú stín, jež k so - bě šly vždy blíž a

39 tranquillo (♩ = 72)

Viol. I. *p*

Viol. II. *p*

Vle. *p*

Vcl. *p*

I.
Fl.
II. III.

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

Cfag.

I. II.
Cor. F
III. IV.

I. II.
Tr. C
III.

Arpa

Sopr.
bliž, jak vob-je-tí by niž a niž se vi-nu-ly vsou-mra-ku

Alt.
vob-je-tí by niž a niž se vi-nu-ly vsou-mra-ku klín, až po-sléz

Ten.
bliž, jak vob-je-tí by niž a niž se vi-nu-ly vsou-mra-ku

Bass.

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

assai sostenuto

40

pp

pp

pp

p

pp

a2 con sord.

con sord.

con sord.

pp

p

klín, až po - sléz še - rem vjed - no sply - nou.

še - rem vjed - no sply - nou.

klín, až po - sléz še - rem vjed - no sply - nou.

S ni - mi se stro - my kstro - mím vi - nou,

assai sostenuto

40

pp

pp

pp

p

pp

a tempo

Fl. I. II. *pp*

Ob. I. II. *pp*

Fag. I. II. *p*

Cor. F. I. II. *a 2 con sord. p*

Cor. F. III. IV. *senza sord. p*

Tr. C. I. II. III. *p*

Trbní I. II. *p*

Trbní III. e Tb. *p*

Arpa *p*

Sopr. *p*

Alt.

Ten. *mf*

Bass. *mf*

s ni-mi se stromy kstromům vi-nou, tam

Nej-zá-ze stí-ní še-ro hor,

Nej-zá-ze stí-ní še-ro hor,

a tempo

Viol. I. *pp*

Viol. II. *pp*

Vle. *pp*

Vel. *pp*

Cb. *pp*

Musical score for the first system, consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A *mp* marking is visible in the upper right portion of the system.

Musical score for the second system, showing piano accompaniment with a *p* dynamic marking.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "bří za k bo ru" and "k bří - ze bor se klo - ní...". The piano part features triplet markings.

Musical score for the fourth system, featuring piano accompaniment with *div. pizz.* and *pizz.* markings. The system concludes with a *mf* dynamic marking.

41 poco a poco affrettando

poco cresc.

Piano *pp* *Due Ped.*

Ten. *cresc. poco a poco*

Bass. *cresc. poco a poco*

VI - na za vl - nou po - to - kem spě - chá,

VI - na za vl - nou po - to - kem spě - chá,

41 poco a poco affrettando

Viol. I. *arco*

Viol. II. *pp arco*

Vle. *pp arco*

Vcl. *pp arco*

Cb. *pp*

Piatti *pp* *uno piatto ben distinto*

Piano

Sopr. *cresc. poco a poco*

Alt. *cresc. poco a poco*

Ten. *cresc. poco a poco*

Bass. *cresc. poco a poco*

VI - na za vl - nou po - to - kem spě - chá, po - to - kem

VI - na za vl - nou po - to - kem spě - chá, VI - na za vl - nou po - to - kem spě - chá,

po - to - kem spě - chá, VI - na za vl - nou po - to - kem spě - chá, po - to - kem spě - chá,

VI - na za vl - nou, VI - na za vl - nou

Viol. I. *arco*

Viol. II. *arco*

Vle. *arco*

Vcl. *arco*

Cb. *arco*

Piatti *tr*
 Piano *poco cresc.*
 Sopr. *spě - chá, vl - na za vl - nou po - to - kem spē - chá, spē - chá, spē - chá,*
 Alt *po - to - kem spē - chá, po - to - kem spē - chá,*
 Ten. *vl - na za vl - nou, vl - na za vl - nou spē - chá, spē - chá, spē - chá,*
 Bass.
 Viol. I. *poco cresc.*
 Viol. II. *poco cresc.*
 Vle. *poco cresc.*
 Vcl. *poco cresc.*
 Cb. *poco cresc.*
 Piatti *tr mf*
 Piano
 Sopr. *vl - na za vl - nou spē - chá po - to - kem spē - chá, spē - chá, spē - chá,*
 Alt *spě - chá, spē - chá, spē - chá,*
 Ten. *spě - chá, spē - chá, spē - chá, spē - chá, spē - chá,*
 Bass.
 Viol. I. *mf*
 Viol. II. *mf*
 Vle. *mf*
 Vcl. *mf*
 Cb. *mf*

Animato (♩ = 72)

42

Fl. I. II. *p*

Fl. picc.

Ob. I. II. *a2* *p* *ma ben marc.*

Ob. III.

Cl. I. II. A. *p*

Clar. Es.

Fg. I. II. *a2* *sim.*

Clag.

Cor. F. I. II. *mf*

Cor. F. III. IV. *p*

Tr. C. I. II. *p* *senza sord.*

Tr. C. III.

Trbni I. II.

Trbni III. e Th.

Timp. *p*

Piatti

Gr. Cassa

Piano *p* *cresc.*

Sopr. *f*

Alt. *f*

Ten. *f*

Bass. *f*

vře pl - - nou včas lá - sky lá - - skou

42 Animato (♩ = 72)

Viol. I. *p*

Viol. II. *p*

Vie. *mf*

Vcl. *mf*

Gb. *fp* *sim.*

a2
 Fl. picc.
 H. III.
 a2
 a2
 f
 mf
 p
 mf
 mf
 f
 div.
 div.
 12
 6
 12
 6

ka - ždý tvor, vše láskou ka - ždý tvor, vše

Fl. I. II. e Fl. picc.
 Ob. I. II. III.
 Clar. I. II. A
 Clar. Es
 Fag. I. II.
 Clag.
 Cor. F I. II. III. IV.
 Tr. C I. II. III.
 Trb. I. II. III.
 e Th.
 Timp.
 Piatti
 Gr. C.
 Piano
 Sopr.
 Alt.
 Ten.
 Bass.
 Viol. I.
 Viol. II.
 Vle.
 Vcl.
 Cb.

lá skou ka ždý tvor, vše lá

43 Mezzo movimento (♩ = 72)

Fl. I.

a2

0b. III muta in Cor. ing.

muta in Cl. basso B.

mf f espr.

mf f espr.

Viol. I

Viol. II

Viola

Cello

Double Bass

skou.

43 Mezzo movimento (♩ = 72)

Fl. I.

a2

0b. III muta in Cor. ing.

muta in Cl. basso B.

mf f espr.

mf f espr.

Viol. I

Viol. II

Viola

Cello

Double Bass

skou.

♩ = 69

Cor. ing.

Clar. I. II. A

Cl. basso B

Fag. I. II.

I. II.
Cor. F

III. IV.

I. II.
Tr. C

III.

Arpa

Sopr.

Alt.

Ten.

Bass.

Viol. Solo

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

p

mf

poco

sfp poco

con sord.

sfp poco

con sord

sfp poco

ben pronunziato

div.

mf

pp

fp

p

mf

pp

pp

pp

pp

pp

44

Musical score system 1, measures 1-4. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with dynamics *mf* and *p*. The left hand has a bass line with dynamics *f*, *mf*, and *p*. A *pp* dynamic is also present in the lower register.

Musical score system 2, measures 5-8. The piano accompaniment continues with dynamics *sim.* and *p*. The right hand has a melodic line with a *p* dynamic.

Musical score system 3, measures 9-12. This system contains a single melodic line in a treble clef, likely for a vocal or solo instrument, with various accidentals and a key signature change.

Musical score system 4, measures 13-16. It features a piano accompaniment with dynamics *pp* and *dolce*. The lyrics are: "Byl pozd-ni ve-čer, prv-ni māj." The music is in a major key with a key signature of one sharp.

44

Musical score system 5, measures 17-20. This system features a piano accompaniment with dynamics *pp* and *dolcissimo*. A *Solo* section is marked for the right hand with a *dolce* dynamic. The music is in a major key with a key signature of one sharp.

assai sosten. a tempo, molto tranquillo

(♩ = 60)

Cl. basso B
I. II.
Cor. F
III. IV.
I. II.
Tr. C
III.
Sopr.
Ten.

mp
ll. p
IV. p
con sord. poco
sim.
pp
Byl pozd-ní

assai sosten. a tempo, molto tranquillo

(♩ = 60)

Viol. Solo
Viol. I.
Viol. II.
Vle
Vcl. Solo
Vcl.
Cb.

pp
tutti
pp
pp
Solo
più espr.
dim.
dim.
pp
tutti dy.
pp
pp
pp

Arpa

mf
pp

Sopr.
Alt.
Ten.
Bass.

ve-čer, pr-vní máj.
ve-čer-ní máj, byl lá-sky čas.
ve-čer, pr-vní máj byl lá-sky čas.
ve-čer-ní máj, byl lá-sky čas.

Viol. I.
Viol. II.
Vle
Vcl. I. II.
Cb.

poco
div.
pp
pp
pp
pp
pp

II

Andante con moto (♩ = 84)

3 Flauti (muta in picc.)

3 Oboi (muta in Cor. ing.)

2 Clar. in Si (B) (muta in La (A))

Clar. in Mi b (Es)

3 Fagotti (muta in Contrafag.)

4 Corni in Fa (F)

3 Trombe in Do (C)

3 Tromboni

Tuba

con sord.

p poco

p

Timpani

Triangolo

Arpa

p

ben marc.

Piano

Sopr.

Alt

Coro

Ten.

Bass.

Andante con moto (♩ = 84)

Violini I.

Violini II.

Viole

Violoncelli

Contrabassi

con sord.

poco

p

con sord.

poco

p

con sord.

poco

p

con sord.

poco

p

sfp poco

Claf. I. II. B.

I. II.

Cor. F. III. IV.

Arpa

Viol. I.

Viol. II.

Vcl. Vcl.

sim.

sim.

p

p

p

p

p

p

cresc.

cresc.

pizz.

arco

p

cresc.

pizz.

arco

p

cresc.

6

6

Fl. I.

Fl. picc.

Trgl.

Arpa

① Pochettino meno, comodo (♩ = 72-80)

fp

mf

mf

p

Viol. I.

Viol. II.

Vcl. Vcl.

① Pochettino meno, comodo (♩ = 72-80)

fp

pp

tr

tr

tr

tr

tr

tr

Fl. I.

Fl. picc.

Viol. II.

tr

tr

tr

tr

tr

3

3

3

pp

f

mf

Fl. I. *1. 4^{ta}* *pp* *p*

Fl. picc. *3*

Cor. I. II. F. *1. con sord.* *p*

Tr. I. II. *1. con sord.* *p*

Arpa *p*

Viol. I. Solo *senza sord.* *2* *f* *3* *senza sord.* *pizz.* *mp*

Viol. I. *senza sord.* *pizz.* *mf* *mp*

Viol. II. *senza sord.* *pizz.* *mf* *mp* *senza sord.* *pizz.* *mp*

Vle. *senza sord.* *pizz.* *mp*

Vcl. *senza sord.* *pizz.* *mp*

Fl. I.

Cor. I. II. F. *1. con sord.* *p*

Tr. I.

Arpa *mf* *mp*

Viol. I. *Solo* *p arco* *sfz* *3* *tutti* *p* *f* *div. Solo* *pizz.* *f* *arco*

Viol. II. *mf* *mp*

Vle. *senza pizz.* *sord.* *mf* *mp*

Vcl. *mp* *mf* *mp*

Fl. I. II. ③

Ob. I. II. p

Cl. I. II. B.

Fag. I. II.

Arpa

zefiroso

pp *gliss.* *mf* *gliss.*

Viol. I. *div.* *pp* arco

Viol. II. *p* arco

Vle. *p* arco

Vcl. *p*

p *p* *p*

Fl. I. II. *mp* *mf* *f*

Ob. I. II. *mp* *mf* *f*

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

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

Arpa

tutti

Viol. I. *poco cresc.* *mf*

Viol. II. *poco cresc.* *mf*

Vle. *poco cresc.* *mf*

Cb. *p* *poco cresc.* *mf*

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

Ob. I. II. III. *a2* *p* *f*

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

Fag. I. II. *pp* *mf*

Arpa *gliss.* *leggier.* *gliss.*

Viol. I. *p* *poco cresc.* *mf*

Viol. II. *p* *poco cresc.* *mf*

Vle. *p* *poco cresc.* *mf*

Vcl. *p* *poco cresc.* *mf*

Fl. I. II. III. *pp*

Ob. I. II. III. *pp* *poco cresc.*

Cl. I. II. B. *a2* *mp* *mf*

Fag. I. II. *p*

Cor. I. II. *p* *senza sord.*

Arpa *gliss.* *gliss.*

Viol. I. *pp* *p* *div.*

Viol. II. *pp* *p* *div.*

Vle. *pp* *mf* *3*

Cb. *pp* *p* *3* *poco cresc.*

VI-

Ob. I. II. III. *I.* *mf* *83*

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

Fag. I. II. *fp* *fp*

Cor. I. II. F. *p* *senza sord.*

Arpa *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Viol. I. *div.* *fp*

Viol. II. *fp*

Vle. *f* *mf* *3*

Vcl. *f* *fp*

Cb. *fp* *fp*

Ob. I. II. III. *a3* *I.* *f* *III. muta in Cor. mg.*

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

Fag. I. II. *fp* *a2* *fp*

Cor. I. II. F. *mf* *fp*

Arpa *8va* *ff*

Viol. I. *f* *8va*

Viol. II. *f*

Vle. *f*

Vcl. *f*

Cb. *fp* *fp* *fp*

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

Cl. I. II. B. *f* *mf* *p* muta in A.

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

Cor. I. II. F. *mp* *p*

Arpa

Viol. I. *f* *p* *p* unis.

Viol. II. *f* *p* *p*

Vle. *f* *p* *p*

Vcl. *f* *p* *p*

Cb. *p*

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

Cl. I. II. A. *pp* *p* *mf* *f* *sfz*

Fag. I. II. *p* *mp* *mf* *f* *sfz*

Cor. F. I. II. *pp* *mp* *mf* *mf* *f* *sfz*

Cor. F. III. IV. *pp senza sord.* *mp* *mf* *mf* *f* *sfz*

Viol. I. *pp* *mp* *mf* *f* *sfz* div.

Viol. II. *pp* *mp* *mf* *f* *sfz* div.

Vle. *pp* *mp* *p* *f* *sfz*

Vcl. *p* *mp* *mf* *f* *sfz*

Cb. *p* *mp* *mf* *f* *sfz*

FL. I. II.
Fl. picc.
Ob. I. II. *a2*
Cor. ing.
Clar. I. II. A *a2*
Fag. I. II. *a2*
Cor. F. I. II. *f*
III. IV. *f*
I. II. *f*
Tr. C *f*
III.
Arpa
Piano
Solo Viol. I.
Viol. II. *6*
Vle. *6*
Vcl. *6*
Cb. *6*
12
6
sfz
dim.
dim.
dim.
dim.
dim.
dim.
sfz
dim.

6

p

poco

poco

mp

a2

p

mp

p

pp

III. *con sord.*
ben marc.

p

pp

6 Solo

p

pp

p

mf

p

p

p

p

Fl. I. II. *dolce espr.*

Fl. picc.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Fag. I. II.

I II
Cor. F.

III IV

I. II.
Tr. C.

III.

Arpa *ben marc.*

Piano *pp*

Viol. I. Solo *espr.*

Viol. I. *a2 espr.*

Viol. II. *div. espr.*

Vle.

Vel.

Cb.

7

p *mf* *mf*
mp *poco* *poco* *p*
espr.
a2 *mp*

This system contains the first four measures of a musical score. It features a grand staff with five staves. The first measure starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The second measure is marked mezzo-piano (*mp*). The third and fourth measures are marked *poco*. The fifth measure is marked piano (*p*). The sixth measure is marked *espr.* (espressivo). The seventh measure is marked *a2* and mezzo-piano (*mp*). The key signature has two sharps (F# and C#).

con sord.

p *con sord.* *con sord.* *mp*
pp *pp* *pp*

This system contains the next four measures. The first measure is marked *con sord.* (con sordina) and piano (*p*). The second measure is marked *con sord.* and mezzo-piano (*mp*). The third and fourth measures are marked *pp* (pianissimo). The key signature remains two sharps.

f *f* *p*

This system contains the next four measures. The first measure is marked *f* (forte). The second measure is marked *f*. The third measure is marked *p* (piano). The fourth measure is marked *p*. The key signature remains two sharps.

7

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

This system contains the final four measures. The first measure is marked *pizz.* (pizzicato) and piano (*p*). The second measure is marked *pp* (pianissimo) and *pizz.*. The third measure is marked *pp* and *pizz.*. The fourth measure is marked *pp* and *pizz.*. The fifth measure is marked *pp* and *pizz.*. The sixth measure is marked *pp* and *pizz.*. The key signature remains two sharps.

Fl. I. II. *1.*

Fl. picc.

Ob. I. II. *a2*

Cor. ing. *f*

Clar. I. II. A *a2*

Fag. I. II. *mf*

Cor. I. II. F *p*

Trgl. *pp*

Arpa *gva* *leggier.*

Fl. I. II. *1.* *a2* *mp*

Fl. picc.

Ob. I. II. *a2*

Cor. ing. *p*

Clar. I. II. A *mp*

Fg. I. II. *mp*

Cor. I. II. F *mp* *dolce espr.*

Arpa *gva* *8*

Detailed description: This page of a musical score, numbered 100, contains two systems of staves. The first system includes parts for Flute I & II (starting with a first ending bracket), Piccolo Flute, Oboe I & II (with a second ending bracket), English Horn, Clarinet I & II A (with a second ending bracket), Bassoon I & II, French Horn I & II, Trumpet, and Harp. The second system includes parts for Flute I & II (with a second ending bracket), Piccolo Flute, Oboe I & II (with a second ending bracket), English Horn, Clarinet I & II A, Bassoon I & II, French Horn I & II, and Harp. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. Various performance instructions such as *leggier.*, *gva*, *mp*, *p*, *f*, *pp*, and *dolce espr.* are present throughout the score.

Fl. I. II. *a2*
cresc.
 Cor. ing. *cresc.*
 Cl. I. II. A. *cresc.*
 Fag. I. II. *cresc.*
 Cor. I. II. F. *espr.*
f
mf

9 Poco più mosso, scherzando (♩ = 108) ma senza rigore

Fl. I. II. *a2*
mp
 Cor. ing. *mp*
 Clar. I. II. A. *mp*
 Fag. I. II. *a2*
mp
 Cor. I. II. F. *mp*
 Piano *mf*
p
 muta in Ob. III.

Poco più mosso, scherzando (♩ = 108) ma senza rigore

Viol. I. Solo *arco*
p
f
 Viol. I. *arco*
p
f
 Viol. II. *arco*
p
f
 Vcl. *arco*
p
f
 Vcl. *arco*
pizz.
 non div.

-de

Ob. I. II.

Fag. I. II.

I. II.
Cor. F.
III. IV.

Piano

Viol. I. Solo

Viol. I.

Viol. II.

Vcl.

Vcl.

Ob. I. II.

I. II.
Cor. F.
III. IV.

Piano

Viol. I.

Viol. II.

Vcl.

Vcl.

Performance instructions and dynamics include: *mp*, *pizz.*, *p*, *cresc.*, *arco*, *f*, *sf*, *mf*, *dim.*, *con sord.*, *a2*, *b2*, and *tutti*.

Fl. I. II. *a2* *f* *a2* Fl. I. muta in Fl. picc.

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

Cl. I. II. A. *f* *a2* *f* *mf*

I. II. Cor. F. *f*

III. IV. *f*

Piano *mf*

Viol. I. *mf* *p* *mf*

Viol. II. *mf* *p* *f*

Vle. *mf* *p* *f*

Vcl. *mf* *p* *f*

Fl. picc. *p* *f* *f* *p* *f*

Ob. I. II. *mp*

Cl. I. II. A. *mp*

Arpa *grava* *p*

Piano *p*

Viol. I. Solo *pp* *pizz.* *pp* *poco sf* *simile*

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

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

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

Vcl. *p* *pp* *pizz.* *p*

Fl. picc. *f* *f* *fp* *f* *stacc.* **(11) a tempo** *poco sf*

Fl. II. *poco sf*

Fl. III. *poco sf*

Ob. I. II. *mf* *a2*

Ob. III. *sfp poco* *sim.*

Clar. I. II. A. *C*

Clar. Es. *C*

Fug. I. II. *fp* *p scherzando*

Fug. III. *C*

Arpa *sva* *f* *gua*

(11) a tempo

Viol. I. Solo *f* *stacc.*

Viol. I. *poco* *arco sf* *sf* *p*

Viol. II. *poco* *arco mf* *mf* *arco sf*

Vle. *poco* *mf* *p*

Vel. *fp* *p scherzando*

Cb. *p scherzando*

Fl. picc. *mf*

Fl. I. II. *mf*

Ob. I. II. *fp*

Cl. I. II. A. *f*

Clar. Es. *f*

Fag. I. II. *sfp*

III. *sfp*

Cor. F. I. II. *mf*

III. IV. *f*

Arpa

Piano

Viol. I. *espr.*

Viol. II. *12* *f*

Vle. *12* *f*

Vcl. *p*

Cb. *f* *p*

muta in Fl. I.

The musical score consists of several systems. The top system shows the Flute I part (muta in Fl. I.) and the beginning of the piano accompaniment. The piano part features complex textures with multiple voices, including arpeggiated figures and sustained chords. Dynamics range from *f* to *pp*. Performance instructions include *pizz.* (pizzicato), *div.* (divisi), and *dim. molto* (diminuendo molto). A specific measure is marked with a '12' above the staff. The score concludes with a *pp* dynamic marking.

vir

12

Fl. I. II.

I. II. *a2*
Ob. *pp*

III. *pp*

Clar. I. II. A *a2*
pp

Cl. Es

I. II. *pp*
Fag. *pp* muta in C fag.

III. *pp*

I. II.
Cor. F.

III. IV.

Arpa *p*

Piano *pp*

12

Viol. I. *arco*
p scherzando *cresc.*

Viol. II. *arco*
p scherzando *cresc.*

Vle. *p* *cresc.*

Vcl. *unis.*
p *cresc.*

Cb. *p*

a2

pp mf p cresc.

pp mf p cresc.

pp mf p cresc.

p cresc.

p cresc.

espress. f p cresc.

f p cresc.

pizz. p cresc.

f p pizz. p cresc.

p pizz. p cresc.

arco

Fl. I. II. III. *a3*

Ob. I. II. III. *a3*
mf

Cl. I. II. A. *a2*
mf

Clar. Es.

Fag. I. II. *stacc.*

Ciag. *f*

I. II. *mp*

Cor. F. \ *senza sord.*
III. IV. *mf*

I. II. *f*

Tr. C.

III.

I. II. *p*

Trb. *p*

III. *p*

e Tb.

Timp.

Piano *cresc.*

Viol. I. *sfp*

Viol. II. *sfp*

Vle. *arco*

Vel. *arco*

Cb. *f*

stacc.

stacc.

stacc.

stacc.

Tempo del principio (♩ = cca 80)

13

ff

f

senza sord.

con sord.

espr.

mf

tr

mf

Tempo del principio (♩ = cca 80)

13

ff

f

espr.

sf

The musical score is organized into several systems of staves:

- Woodwinds:**
 - Fl. I II III: *sf*, *a3*
 - Ob. I. II. III: *sf*, *a3*
 - Cl. I. II. A.: *sf*, *a2*
 - Cl. Es: *sf*
 - Fag. I. II.: *sf*, *a2*
 - Clag: *sf*
- Brass:**
 - Cor. F. I. II. III. IV. (Empty)
 - Tr. C. I. II. III.: *mf*, *fp*, *senza sord.*, *p*
 - Trb. I. II. III.: *f*
 - e. Tb.: *f*, *sfx*
- Percussion:**
 - Timp.: *f*
- Piano:**
 - Piano: *f*
- Strings:**
 - Viol. I.: *sf*, *div.*
 - Viol. II.: *sf*, *div.*
 - Vcl. (Violoncello): *sf*
 - Cb. (Contrabasso): *f*, *sfx*

Key signatures change from C major to F major, then to C major again, and finally to F major for the last measure. The score includes various dynamic markings, accents, and performance instructions.

a3 *sfpp cresc. po-co a po-co* (14) *ff*
 a3 *cresc. po-co a po-co* *ff*
 a2 *sfpp cresc. po-co a po-co* *ff*
 a2 *sfpp cresc. po-co a poco* *ff*
sf *f* *sf*

p cre-scen-do poco
 a2 *f*
sf

(14) *sfpp cresc. po-co a po-co* *ff*
sfpp cresc. po-co a po-co *ff*
cresc. po-co a po-co *f*
cresc po-co a po-co *f*

This page of a musical score, numbered 114, contains the following parts and markings:

- FL. I. II. III.**: Flute I, II, and III parts with a *a3* fingering. Dynamics include *ff*.
- Ob. I. II. III.**: Oboe I, II, and III parts with a *a3* fingering.
- Cl. I. II. A.**: Clarinet I, II, and A parts with a *a2* fingering. Dynamics include *ff*.
- Cl. Es.**: Clarinet in E-flat part with a *a2* fingering. Dynamics include *ff*.
- Fag. I. II.**: Bassoon I and II parts with a *a2* fingering.
- Cfag.**: Contrabassoon part with a *a2* fingering. Dynamics include *sf* and *sim.*
- Cor. F.**: French Horn parts I and II with a *a2* fingering. Dynamics include *espress.*
- Tr. C.**: Trumpet in C parts I, II, and III. Part I has a *a2* fingering and *senza sord.* marking. Dynamics include *sf*.
- Trb. e Tb.**: Trombone parts I, II, and III. Dynamics include *sim.*
- Timp.**: Timpani part.
- Piano**: Piano accompaniment.
- Viol. I.**: Violin I part with a *sf* dynamic.
- Viol. II.**: Violin II part with a *sf* dynamic.
- Vle.**: Viola part with a *sf* dynamic and a *6* fingering.
- Vcl.**: Violoncello part with a *sf* dynamic.
- Cb.**: Contrabass part with a *sf* dynamic.

15

Fl. I. II. III. *a3*

Ob. I. II. III. *a3*

Cl. I. II. A. *a2*

Cl. Es.

Fag. I. II.

Clag.

I. II.

Cor. F.

III. IV.

I. II.

Tr. C.

III.

I. II.

Trb.

III.

e. Tb.

Timp.

Piano *non legato*

15

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

poco stringendo

Musical score for piano and orchestra, page 117. The score is divided into two systems. The first system contains 10 staves, and the second system contains 5 staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked "poco stringendo".

First System (Staves 1-10):

- Staff 1:** Treble clef, *ff* dynamic, melodic line with accents.
- Staff 2:** Treble clef, *a3* marking, *sfp* dynamic, melodic line.
- Staff 3:** Treble clef, *a2* marking, *ff* dynamic, rhythmic accompaniment.
- Staff 4:** Bass clef, *a2* marking, *sfp* dynamic, melodic line.
- Staff 5:** Bass clef, *sffp* dynamic, melodic line.
- Staff 6:** Bass clef, *mf* dynamic, melodic line.
- Staff 7:** Bass clef, *mf* dynamic, melodic line.
- Staff 8:** Bass clef, *sfp* dynamic, melodic line.
- Staff 9:** Bass clef, *sfp* dynamic, melodic line.
- Staff 10:** Bass clef, *a2* marking, *sfp* dynamic, melodic line.

Second System (Staves 11-15):

- Staff 11:** Treble clef, *ff* dynamic, melodic line.
- Staff 12:** Treble clef, *ff* dynamic, rhythmic accompaniment.
- Staff 13:** Treble clef, *ff* dynamic, rhythmic accompaniment.
- Staff 14:** Bass clef, *p* dynamic, melodic line.
- Staff 15:** Bass clef, *mf* dynamic, melodic line.

The score includes various dynamics such as *ff*, *sfp*, *f*, *mf*, and *p*. The tempo marking "poco stringendo" appears at the beginning and end of the page.

This page of a musical score, numbered 118, contains the following instruments and parts:

- Fl. I, II, III:** Flute parts with a trill (a3) in the first measure.
- Ob. I, II, III:** Oboe parts with a trill (a3) in the first measure.
- Cl. I, II, A:** Clarinet in A part with a trill (a2) and a dynamic marking of *f*.
- Cl. Es:** Clarinet in E-flat part.
- Fag. I, II:** Bassoon parts with a dynamic marking of *mf*.
- Cfag:** Contrabassoon part with a dynamic marking of *mf*.
- Cor. F:** Horn in F part, divided into I, II and III, IV.
- Tr. C:** Trumpet in C part, divided into I, II and III.
- Trb. I, II:** Trombone I and II parts.
- e. Trb. III:** Euphonium part.
- Timp.:** Timpani part with a dynamic marking of *mf*.
- Arpa:** Harp part.
- Viol. I:** Violin I part.
- Viol. II:** Violin II part.
- Vie:** Viola part with a trill (a2) in the fifth measure.
- Vcl.:** Violoncello part with a dynamic marking of *mf*.
- Cb.:** Contrabass part with a dynamic marking of *mf*.

16

f brillante

p

16

The image shows a page of musical notation for piano, spanning measures 15 to 18. The notation is arranged in two systems, each with a grand staff (treble and bass clefs). Measure 15 is marked with a circled '16' above the staff. Measure 16 features a dynamic marking of *f* and the instruction *brillante*. Measure 17 is marked with *p*. Measure 18 is also marked with a circled '16'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. I, II. *a2*

Fag. I, II. *a2 sf*

I, II. Cor. F. *mf p*

III, IV. *mf p*

Timp.

Arpa *mp*

Viol. I. *div. sfp sfp mf p*

Viol. II. *sfp sfp mf p*

Vle. *sfp sfp mf*

Vcl. *sfp sfp mf*

17 Allegretto (♩ = 100)

Fl. I, II.

Arpa

Sopr. Solo *mf*

Viol. I. *pizz. sfp arco*

Viol. II. *pizz. p*

Vle. *pizz. p*

Vy - bě - hla bři - za bě - lou - čká

Fl. I. *trb* *sfp*

Arpa

Sopr. Solo *cresc.*
 na straňsi ce-lá he-boučka, vy-bě-hla z le-sa na po-kraj, že prý už tá-hne ja-ra báj.

Viol. I.

Viol. II.

Vle *arco*

Vcl. *fp* *sfp*

Fl. I. *cresc.* *f* 18

Ob. I. II. *p*

Cl. I. II. A. *a2* *mf*

Fag. I. II. *a2* *p*

Arpa *f*

Sopr. Solo

Alt I. *p* *A* *cresc.*
 Vybě-hla bří-za bě-loučka nastráň si ce-lá he-boučka, vy-bě-hla z le-sa na po-kraj.

Viol. I. *cresc.* *f* *pizz.* *f*

Viol. II. *cresc.* *f* *pizz.* *f*

Vle *cresc.* *f* *pizz.* *f*

Vcl. *cresc.* *f* *pizz.* *f*

Ob. I. II. *f*

Cl. I. II. A. *f* *a2* *fp* *fp*

Fag. I. II. *a2*

Cor. I. II. F. *f* *fp*

Arpa

Sopr. Solo

Alt. I. II. *že prý už lá - hne ja - ra báj. A*
že prý už lá - hne ja - - ra báj. A

Viol. I. *3*

Viol. II. *3*

Vle. *3*

Vcl.

Ob. I. II. *f* *a2* *p* **19** *p*

Cl. I. II. A. *f* *a2* *p*

Fag. I. II. *fp*

Cor. I. II. F. *fp*

Sopr. Solo *tutti soprani mf*
Vy - bě - hla ja - ko pa - nen - ka, pů - vab - ná a tak do tenka,

Alt. I. II.

Viol. I. *arco* *tr.* *pizz.* **19** *p*

Viol. II. *f* *tr.* *pizz.*

Vle. *f* *tr.* *pizz.*

Vcl. *f* *arco* *tr.* *pizz.* *p*

Ob. I. II. *a2*

Cl. I. II. A. *a2*

Fag. I. II. *p*

Cor. I. II. F

Sopr. *espr.*
že to až le - sem pro - je - lo a vše se tou - hou za - chvě - lo, a vše se tou - hou za - chvě - lo,

Alt *mf*
a

Viol. I.

Viol. II.

Vle

Vcl.

Ob. I. II. (20)

Cl. I. II. A. *a2* *pp*

Fag. I. II. *a2*

Cor. I. II. F *sf poco* *pp*

Sopr. Solo *mf*
Vy - běhla ja - ko pa - nen - ka, pů - vab - ná, a tak do ten - ka,

Alt
vše se tou - hou za - chvě - lo.

Viol. I. *arco* *p* *stacc.*

Viol. II. *arco* *p* *stacc.*

Vle *arco* *p* *stacc.*

Vcl. *arco* *p* *stacc.*

(20)

Arpa

Sopr. Solo

Alt Solo

Viol. I.

Viol. II.

Vle

Vcl.

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

Arpa

Sopr.

Alt Solo

Viol. I.

Viol. II.

Vle

Vcl.

mp *f*

f ze to až le - sem proje - lo a vše se tou - hou za - chvělo, a vše se tou - - hou za - chvělo, Solo

dolce *p*

dolce *p*

dolce *p*

dolce *p*

21 *1. p* *mp*

pp

pp

pp

mf *mp* *mp*

mf *mp* *mp*

vše se tou - - hou za - chvělo. *lullí* A tá - hne šumem ja - ra báj, zní jak na hou - sle,

21 *pp* *pp* *pp* *pp* *p* *p*

sfp *pp* *p*

Ob. I. II. *p* *poco* *mp* *più* *f*

Cl. I. II. A. *p* *poco* *più* *f*

Fag. I. II. *p* *poco* *più* *f*

I. II. *mf*

Cor. F. III. IV. *mf*

Trgl. *f*

Arpa

Sopr. Solo

Ten. Solo

Sopr. *cresc.* *f* *sf*
 na šal-maj, vzduch sa-má vù-ně, sa-mý květ a mládý ú-směcely svět.

Alt *cresc.* *f* *sf*

Viol. I. Solo

Viol. I. *p* *poco* *più* *f*

Viol. II. *p* *poco* *più* *f*

Vle. *p* *poco* *più* *f*

Vcl. *p* *poco* *più* *f*

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

I. II.

Cor. F.

III. IV.

Trgl.

Arpa

Sopr. Solo

Ten. Solo

Sopr.

Alt

Viol. I. Solo

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

poco cresc.

poco cresc.

poco sfp

poco sfp

mf

cresc.

sf

na šalmaj, vzduch sa-má vů - ně, samý květ, a mladý ú - směv ce-lý svět.

zní, jak na hou - sle, na šal-maj, vzduch sa-má vů - ně, sa-mý květ, a mladý ú - směv ce - lý

p

p

p

p

f

fp

fp

fp

fp

Ob. I. II.
 Cor. ing.
 Cl. I. II. A.
 Fag. I. II.
 I. II.
 Cor. F.
 III. IV.
 Trgl.
 Arpa
 Sopr.
 Alt.
 Ten. Solo.
 Bass.

mp
p
mp
f
f
f
f
f
f
f
f
f

fulli
svět.
Hned kaž-dý strom ze-le-ný šat jme svá - te-čně si o- blé- kat a Hned kaž-dý strom ze-le- ný šat jme svá- te-čně si

Viol. I. Solo
 Viol. I.
 Viol. II.
 Vle
 Vel.
 Cb.

23
fp
fp
mf
mf
fp
fp
fp
fp
fp
fp

tr
tr
tr
tr
div.
fp
fp

Musical score for the first system, featuring piano accompaniment. The top staff has a melodic line with dynamics *cresc.*, *f*, and *dim.*. The bottom staff has a bass line with dynamics *p*, *cresc.*, *f*, and *dim.*. Trills are indicated in the bass line.

Musical score for the second system, featuring piano accompaniment. The top staff has a melodic line with *gliss.* markings. The bottom staff has a bass line with *gliss.* markings.

o - blé - kat a ka - ždá ha - luz, ka - ždá sněť chce no - vou ře - čí roz - prá - věť.
 ka - ždá ha - luz, ka - ždá sněť chce no - vou ře - čí roz - prá - věť, chce no - vou ře - čí
 o - blé - kat a ka - ždá ha - luz, ka - ždá sněť chce no - vou ře - čí roz - prá - věť.

Musical score for the third system, featuring piano accompaniment. The top staff has a melodic line with dynamics *cresc.* and *dim.*. The bottom staff has a bass line with dynamics *cresc.* and *dim.*. Trills are indicated in the bass line.

Fl. I. II.
Fl. III.
Ob. I. II.
Cor. ing.
Clar. I. II. A
Fag. I. II.
Cor. F. I. II.
Cor. F. III. IV.
Trb. I. II.
Trb. III.
e Trb.

Piano

Sopr.
Alt.
Ten.
Bass.

mf A jak-by k ho-dům za-vo-lal, při-lé-li ho-sté z blíž i
rozprá- vět. A jak-by k ho-dům za-vo-lal, při-lé-li ho-sté

Viol. I.
Viol. II.
Vle
Vcl.
Cb.

a2
mp

mp
mp
mp
a2
mp
a2
mp
p
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
p
cresc.
cresc.

mf
p
mf

f

dál a za den, za dva ši - ry
z bliž i dál a za den, za dva ši - ry
za den,

f
mf

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.

a2
I. II. Fl.
III.
Ob. I. II.
Cor. ing. *muta in Ob. III.*
Cl. I. II. A. *f a2*
Cl. Es
Fag. I. II. *sfp*
Ctag. *sfp*
Cor. F. I. II. *sfp*
III. IV. *sfp*
Tr. I. II. III.
Trb. I. II. *poco sfp*
III. *poco sfp*
e. Tb. *poco sfp*
Piano *f*
Sopr. *ff*
Alt.
Ten.
Bass.
Viol. I.
Viol. II.
Vle.
Vcl.
Cb.

a2

25

ce - lý svět byl ja - ra, byl

ce - lý svět byl ja - ra, byl

25

I. II. Fl.
 III.
 I. II. Ob.
 III.
 Cl. I. II. A.
 Clar. Es
 Fag. I. II.
 Cflag
 Cor. F.
 I. II.
 III. IV.
 Tr. C
 I. II.
 III.
 Trb.
 I. II.
 e Tb.
 III.
 Timp.
 Trgl.
 Piano
 Arpa
 Sopr.
 Alt.
 Ten.
 Bass.
 Viol. I.
 Viol. II.
 Vle
 Vcl.
 Ch.

sostenuto

26

p

muta in Cor. ing.

I. II. *pp*

III. *pp*

con sord.

pp

pp

p

Arpa

p

dolce

byl ja - ra báj, byl ja - ra

dolce

byl ja - ra báj, byl ja - ra

dolce

byl ja - ra báj,

26

con sord.

sostenuto

pp

p

pp

p

pp

p

pp

(27) Molto tranquillo (♩ = 69)

I. II. Fl. *p*

III. *p* muta in Fl. picc.

Cor. ing. *p* *espr.* *pp*

Cl. I. II. A. *pp* *pp*

Clar. Es. *p*

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

Cor. F. I. II. *mf* *con sord.*

III. IV. *mf* *con sord.*

Tr. C I. II. *p* *consord.*

III. *p*

Arpa *p*

Sopr. *baj.*

Att. *baj.*

Ten. *baj.*

Bass. *baj.*

(27) Molto tranquillo (♩ = 69)

Viol. I. Solo *senza sord.* *Solo*

Viol. I. *con grand espr.* *senza sord.* *p* *poco*

Viol. II. *senza sord.* *p* *poco*

Vlc. *p* *poco*

Vcl. Solo *p espr.* *p* *tutti* *poco*

Vcl. *p* *poco*

Fl. picc. *mf*

I. II.
Cor. F.
III. IV.

Arpa *p*

Viol. I. *tutti div. poco sfp*

Viol. II. *poco sfp*

Vle. *poco sfp*

Vcl. *poco sfp*

Cb. *poco sfp*

poco sfp

Fl. picc. *mf* *ritard.*

I. II.
Cor. F.
III. IV. *con sord. p*

Arpa *pp*

Viol. I. *con sord. div. pp* *ritard.*

Viol. II. *p* *con sord. div. pp*

Vle. *p* *pp*

Vcl. *p* *pp*

Cb. *pp* *div. pp*

pp *pp* *pp* *pp*

pp Delši přestávka

III

Alla marcia funebre (♩ = 63)

3 Flauti
muta in Fl. picc.

3 Oboi
muta in Cor. ing.

2 Clar. in La (A)
muta in Si (B)

Clar. basso
in Si (B)
muta in
Mi b (Es)

3 Fagotti

Contrafagotto

4 Corni
in Fa (F)

3 Trombe
in Do (C)

3 Tromboni

Tuba

Timpani

Piatti

Gr. Cassa

Tamb. picc.

Tamb. rull.

Tam-tam

Arpa

Piano

Organo

Coro

Alla marcia funebre (♩ = 63)

Violini
I. II.

Viole

Violoncelli

Contrabassi

Cl. basso B *pp*

Cor. I. II. F *con sord.*

Trib. I. II. *mf* *mf* *p* *f* *mf*

Timp. *mp*

Gr. Cassa

Tamb. rull. *p*

Arpa *g basso*

Vle. *1*

Vcl. *p* *sul ponticello*

Cb. *p* *p*

Cl. basso B *poco a poco*

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

Cfag. *mf* *sf*

Tr. I. II. C *con sord. a2*

Trib. I. II. *mf* *f*

Timp. *mf* *f*

Gr. Cassa

Tamb. rull. *f*

Arpa

Viol. I. *mf* *sf*

Viol. II. *mf* *sf*

Vle. *f* *mf* *sf*

Vcl. *f* *mf* *sf*

Cb. *f* *mf* *sf*

Andante con moto (♩ = 96)

stringendo

Fl. I. II. *fp*

Ob. I. II. *mp* *fp*

Cor. ing. *mp* *fp*

Cl. I. II. A. *fp*

Cl. basso B. *sf* *fp*

Fag. I. II. *f* *fp*

Cfag. *f* *fpp*

Cor. I. II. F. *a2*

Tr. I. II. C. *sf*

I. II. Trbni e Tb. *f* senza sord.

Timp. *f*

Gr. Cassa

Tamb. rull.

Tam-tam *mf*

Piano *mf* *gva bassa*

Andante con moto (♩ = 96)

stringendo

Viol. I. *sf* *f* *fp*

Viol. II. *sf* *f* *fp*

Vle. *sf* *f* *fp* *div.*

Vcl. *sf* *f* *fp* *div.*

Cb. *sf* *f* *fp*

sin - - - al - - -

fp *a2* *cresc.* *3*

fp *p* *cresc.* *cresc.*

fp *a2* *cresc.* *cresc.*

fp *cresc.*

fp *p* *cresc.*

fp *cresc.*

muta in Cl, Es

senza sord. *mf*

3

sin - - - al - - -

fp *a2* *div.* *unis.* *cresc.* *3*

fp *cresc.* *cresc.*

fp *cresc.* *cresc.*

fp *cresc.*

fp *cresc.*

---♩ = 132

Fl. I. II. *a2*

Fl. picc. *mf*

Ob. I. II. *a2*

Cor. ing. *f*

Cl. I. II. A. *a2*

Cl. Es. *mf*

Fag. I. II. *f*

I. II. *mf*

Cor. F. *senza sord.*

III. IV. *f*

Tr. I. II.

I. II.

Trb. *mf*

III. *f*

e Tb.

Timp.

Arpa

Piano *gva*

Viol. I. *gva*

Viol. II. *f*

Vle. *f*

Vel. *f*

Ch.

principio (♩ = 63)

④ L'istesso tempo, ma rubato

Fl. I. II. Ob. I. II. Cor. ing. Clar. I. II. A Cl. basso B. Fag. I. II. Cflag.

Cor. F. I. II. III. IV. Tr. I. II. III. I. II. Trb. e Tb. Timp.

Dynamic markings: *f*, *mf*, *p*, *sf*, *tr*, *mf*, *p*, *mf*.

Tempo markings: *mf*, *p*, *mf*.

Rehearsal mark 4 is circled at the beginning of the section.

principio (♩ = 63)

④ L'istesso tempo, ma rubato

Viol. I. Viol. II. Vle. Vel. Cb.

Dynamic markings: *f*, *mf*, *p*, *mf*.

Tempo markings: *mf*, *p*, *mf*.

Rehearsal mark 4 is circled at the beginning of the section.

sostenuto

a tempo

sostenuto

The first system of the musical score consists of six measures. It features a grand staff with five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one sharp (F#). The tempo markings 'sostenuto' and 'a tempo' are positioned above the first and second measures, respectively. The piano part includes dynamic markings such as *f* and *a2*. The vocal line contains various note values, including eighth and sixteenth notes, with some slurs and accents.

The second system of the musical score consists of six measures. It continues the grand staff from the first system. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs and slurs. The vocal line continues with melodic phrases. The tempo markings 'sostenuto' and 'a tempo' are repeated above the first and second measures of this system.

The third system of the musical score consists of six measures. It features a grand staff with five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one sharp (F#). The tempo markings 'sostenuto' and 'a tempo' are positioned above the first and second measures, respectively. The piano part includes dynamic markings such as *f* and *a2*. The vocal line contains various note values, including eighth and sixteenth notes, with some slurs and accents.

sostenuto

a tempo

sostenuto

The fourth system of the musical score consists of six measures. It features a grand staff with five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one sharp (F#). The tempo markings 'sostenuto' and 'a tempo' are positioned above the first and second measures, respectively. The piano part includes dynamic markings such as *f* and *a2*. The vocal line contains various note values, including eighth and sixteenth notes, with some slurs and accents.

5 a tempo

Fl. I. II. *mf*

Cor. ing. *mf*

Cl. basso B. *mf*

Fag. I. II. *mf*

5 a tempo div. *mf*

Viol. I. *mf*

Viol. II. *mf*

Vle. *mf*
unis. *mf*

Vel. *mf*

Fl. I. II.

Ob. I. II.

Cor. ing. *mf*

Cl. I. II. A. *mf*

Cl. basso B. *mf*

Fag. I. II. *p*

I. II. *p*

Cor. F. *mf*

III. IV. *mf*

Viol. I. *f*

Viol. II. *f*

Vle. *f*

Vel. *f* div.

Cb. *mf* *f*

6

Ob. I. II. *mf* *mf* *f* *molto espress.*

Cor. ing. *f* *molto espress.*

Cl. I. II. A. *mf* *f* *sf*

Fag. I. II. *mf* *f* *sf*

I. II. Cor. F. *mf* *f* *sf*

III. IV. *mf* *p.* *f* *sf*

6

Viol. I. *mf* *mf* *f* *molto espress.*

Viol. II. *mf* *mf* *f* *molto espress.*

Vle. *mf* *f* *sf*

Vcl. *mf* *unis.* *f* *sf*

Ch. *mf* *f* *sf*

Ob. I. II. *mf* *f* *sf*

Cor. ing. *mf* *f* *sf*

Cl. I. II. A. *mf* *f* *sf*

Fag. I. II. *mf* *f* *sf*

Clag. *mf* *f* *sf*

Cor. III. IV. *mf*

F. *mf*

Viol. I. *mf* *f* *espr.* *f* *espr.*

Viol. II. *mf* *f* *espr.* *f* *espr.*

Vle. *mf* *f* *espr.* *f* *espr.*

Vcl. *mf* *f* *espr.* *f* *espr.*

Ch. *mf* *f* *espr.* *f* *espr.*

This page contains a musical score for measures 1 through 4. The score is divided into two systems. The first system includes parts for Ob. I. II., Cor. ing., Cl. I. II. A., Cl. basso B., Fag. I. II., Cflag., Viol. I., Viol. II., Vle., Vcl., and Cb. The second system includes parts for Fl. I. II., Fl. III., Ob. I. II., Cor. ing., Cl. I. II. A., Cl. basso B., Fag. I. II., Cor. F. I. II., Cor. F. III. IV., Viol. I., Viol. II., Vle., Vcl., and Cb. The score features various musical notations such as dynamics (f, sf, f espr.), articulation (accents), and performance instructions (div.). A circled number '7' is present above the first staff in both systems, indicating a rehearsal mark. The key signature is one flat (B-flat), and the time signature is 4/4.

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

- Flutes (Fl.):** I. II. and III. parts. Includes the instruction "I. muta in Fl. picc." and dynamic marking "mf".
- Oboes (Ob.):** I. II. part. Includes dynamic marking "mf".
- Cor Anglais (Cor. ing.):** Part with dynamic marking "mf".
- Clarinets (Cl.):** I. II. A. and Basso B. parts. Includes dynamic marking "mf".
- Bassoon (Fag.):** I. II. part. Includes dynamic marking "mf".
- Contrabassoon (Cf. ag.):** Part.
- Cor Anglais (Cor. F):** I. II. and III. IV. parts. Includes dynamic marking "mf".
- Trumpets (Tr.):** C. I. II. and III. parts.
- Trumpets and Trombones (Trbn e Tb.):** I. II. and III. parts.
- Timpani (Timp.):** Part.
- Violins (Viol.):** I. and II. parts. Includes dynamic marking "mf".
- Viola (Vle):** Part with dynamic marking "mf".
- Cello (Vel.):** Part with dynamic marking "mf".
- Double Bass (Cb.):** Part with dynamic marking "mf".

Additional markings include "a2" above the first flute and bassoon staves, and "unis." and "div." above the string parts.

⑧ Come prima

poco stringendo

Cor. ing. *mp*

Cl. I. II. A. *mp*

Cl. basso B. *mp*

Fag. I. II. *mp*

Cfag. *mp*

Cor. I. II. F. *mp*

I. II. Tr. C. III. *f*

I. II. Trbní III. *f*

e Tb. *f*

Timp. *f*

f *fp*

a2

trm

⑧ Come prima

poco stringendo

Viol. I.

Viol. II.

Vle. *div.*

Vcl. *mp*

Cb. *mp*

Cl. basso B. *mp*

Fag. I. II.

Cfag.

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

f *fp*

♩ = 112

Fl. picc. I. II.

Fl. II.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Cl. basso B

fp

Fag. I. II.

f

Clag.

f

I. II.

sfz

Cor. F

III. IV.

mf

mf

I. II.

Tr. C

III.

I. II.

Trbni

III.

e Tb.

Timp.

♩ = 112

Viol. I.

Viol. II.

Vlc.

Vcl.

Cb.

f

This musical score is arranged in two systems, each containing five staves. The top two staves of each system are for the piano, and the bottom three are for strings. The piano part features a complex melodic line with many slurs and accents, and a rhythmic accompaniment in the lower register. The string part provides harmonic support with sustained notes and some rhythmic patterns. Dynamics such as *sf* (sforzando) and *sfz* (sforzando) are used to indicate moments of increased intensity. The notation includes various note values, rests, and articulation marks.

This page contains a musical score for a full orchestra, starting at page 154. The score is divided into several systems of staves:

- Flutes:** Fl. picc. I. II., Fl. II.
- Oboes:** Ob. I. II.
- Cor Anglais:** Cor. ing.
- Clarinets:** Cl. I. II. A., Cl. Es.
- Bassoons:** Fag. I. II., C. fag.
- Cornets:** I. II., III. IV., I. II., III. (Tr. C).
- Trumpets:** I. II., III. (e Tb.).
- Timpani:** Timp.
- Violins:** Viol. I., Viol. II.
- Viola:** Vle.
- Cello:** Vel.
- Double Bass:** Ch.

The score includes various dynamics such as *sf*, *f*, *ff*, and *fp*. It also features performance directions like *con sord. a2* and *senza sord.* for the trumpets. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and a fermata.

This page of a musical score, numbered 155, features a complex arrangement of staves. The upper section consists of a grand staff with five systems of staves. The first system includes a treble clef staff with a 'v' dynamic marking, a bass clef staff with a 'v' dynamic marking, a grand staff with a melodic line marked 'a2', and another bass clef staff with a 'v' dynamic marking. The second system continues with similar staves, including a grand staff with a melodic line marked 'a2'. The third system features a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking. The fourth system includes a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking. The fifth system features a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking. The lower section of the page consists of a grand staff with five systems of staves. The first system includes a treble clef staff with a 'v' dynamic marking, a bass clef staff with a 'v' dynamic marking, a grand staff with a melodic line marked 'a2', and another bass clef staff with a 'v' dynamic marking. The second system continues with similar staves, including a grand staff with a melodic line marked 'a2'. The third system features a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking. The fourth system includes a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking. The fifth system features a grand staff with a melodic line marked 'a2' and a bass clef staff with a 'v' dynamic marking.

10 *sva*
tr

Fl. picc. I. II.

ff *feroce*

Fl. II.

Ob. I. II.

Cor. ing.

Cl. I. II. A.

Cl. Es

muta in Cl. basso B.

Fag. I. II.

Cfag.

I. II.

Cor. F

III. IV.

I. II.

Tr. C

III.

I. II.

Trb.

e Tb.

Timp.

Uno piatto

Tamb. picc.

f
sva

mf

Piano

f *feroce*

10

Viol. I

Viol. II

pizz.

ff *pizz.*

Vle

ff *pizz.*

Vcl.

ff *pizz.*

Cb.

ff

grazioso *tr*

L'istesso tempo, ma alla breve
I. Fl. picc. muta in Fl. I.

Fl. picc. I. II.
Fl. II.
Ob. I. II.
Cor. ing.
Cl. I. II. A.
Cl. basso B.
I. II.
Cor. F
III. IV.
Timp.
Uno piatto
Tamb. picc.

Piano

Detailed description: This system contains the first five staves of the score. The top staff is for Fl. picc. I. II., with a *grazioso* marking and a dashed line indicating a trill. The second staff is for Fl. II. The third staff is for Ob. I. II. The fourth staff is for Cor. ing. The fifth staff is for Cl. I. II. A. The sixth staff is for Cl. basso B. The seventh staff is for I. II. Cor. F. The eighth staff is for III. IV. Cor. F. The ninth staff is for Timp. The tenth staff is for Uno piatto. The eleventh staff is for Tamb. picc. The twelfth staff is for Piano, with a *grazioso* marking and a dashed line indicating a trill.

L'istesso tempo, ma alla breve

Viol. I. I.
Vle
Vcl.
Cb.

Detailed description: This system contains the string section staves. The first staff is for Viol. I. I. The second staff is for Vle. The third staff is for Vcl. The fourth staff is for Cb.

Fl. II.
Ob. I. II.
Cor. ing.
Cl. I. II. A.
Cl. basso B.
Fag. I. II.
I. II.
Cor. F
III. IV.

Detailed description: This system contains the second five staves of the score. The first staff is for Fl. II. The second staff is for Ob. I. II. The third staff is for Cor. ing. The fourth staff is for Cl. I. II. A. The fifth staff is for Cl. basso B. The sixth staff is for Fag. I. II. The seventh staff is for I. II. Cor. F. The eighth staff is for III. IV. Cor. F.

11

Fl. I. II. *f*

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

Cor. ing. *f*

Cl. I. II. A. *a2* *f* *I. pp*

Cl. basso B. *f* *pp*

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

Ciag. *pp*

I. II. *f* *pp*

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

I. II. Tr. C. III. *pp*

I. II. Trb. III. e Tb. *pp*

Timp. *br* *pp*

Piano

11

Viol. I. *pp* *arco* *div.*

Viol. II. *pp* *arco*

Vle. *pp* *arco*

Vcl. *pp* *arco*

Cb. *pp*

The musical score is arranged in two systems. The first system consists of five staves: the top two are for the piano, marked *pp*; the next two are for strings, marked *poco a poco*; and the bottom staff is for a woodwind instrument, marked *tr*. The second system also consists of five staves: the top two are for the piano, marked *pp*; the next two are for strings, marked *poco a poco*; and the bottom staff is for a woodwind instrument, marked *div.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Mezzo movimento (♩ = 56)

Fl. I. II. *mp* *cresc.* *a2* *ff*

Fl. picc. *ff*

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

Cor. ing. *mf* *ff*

Cl. I. II. A. *ff*

Cl. basso B. *ff*

Fag. *a2* *ff*

Cfag. *ff*

I. II. *a2* *ff*

Cor. F. *a2* *ff*

III. IV. *ff*

I. II. *senza sord.* *p* *f*

Tr. C. *p* *f*

III. *f*

I. II. *p* *f*

Trb. *p* *f*

III. *f*

e Tb. *p* *f*

Timp. *tr* *cresc.* *f*

Tamb. picc. *tr* *f*

Tam-tam *tr* *f*

Piano *ff*

Viol. I. *ff*

Viol. II. *ff*

Vle *ff*

Vcl. *ff*

Ch. *ff*

coll' 8^{va} bassa

Mezzo movimento (♩ = 56)

12

a2 8va
a2
a2
coll' 8va bassa

This page of a musical score contains several systems of staves. The top system includes a grand staff with a treble clef and a bass clef, with a dashed line above it labeled *a2 8va*. The second system is a grand staff with a treble clef and a bass clef, with a dashed line above it labeled *a2*. The third system consists of two staves, both with treble clefs, with a dashed line above the first staff labeled *a2*. The fourth system is a grand staff with a treble clef and a bass clef, with a dashed line above it labeled *coll' 8va bassa*. The score is filled with complex notation, including various note values, rests, and dynamic markings such as *sffp* and *ff*. There are also performance instructions like *a2* and *coll' 8va bassa* written above the staves.

Fl. I. II. *a2 sva*
 Fl. picc.
 Ob. I. II.
 Cor. ing.
 Cl. I. II. A.
 Cl. basso B.
 Fag. I. II. *a2*
 Ctag.
 I. II.
 Cor. F
 III. IV.
 I. II.
 Tr. C
 III.
 I. II.
 Trb.
 III.
 e Trb.
 Timp.
 Tamb. picc.
 Tam-tam
 Piano
coll'ob. bassa
 Viol. I. *div.*
 Viol. II.
 Vle.
 Vcl.
 Cb.

Musical score for page 162, featuring various instruments including flutes, oboes, clarinets, bassoons, trumpets, trombones, timpani, piano, and strings. The score includes dynamic markings such as *sffp*, *f*, and *mf*, and includes a circled number 13 in two locations.

Fl. I. II.
 Cor. ing.
 Cl. basso B.
 Fag. I. II.
 Cor. III. IV. F.
 Viol. I. unis.
 Viol. II.
 Vle.
 Vel.
 Ch.
 Ob. I. II. 14 *mf*
 Cor. ing. *mf*
 Cl. I. II. A. I. *mf* II. *mf*
 Fag. I. II. *mf*
 Cor. F. I. II. *p* III. IV. *mf*
 Viol. I. 14 *mf*
 Viol. II. *mf*
 Vle. *f*
 Vel. *f* *div.* unis. *mf*
 Ch. *f* *mf*

p
mf
mf
f
f

Musical score for orchestra, including woodwinds, brass, strings, and percussion. The score is written in 2/4 time and features various dynamic markings such as *p*, *mf*, *f*, and *div.*. A double bar line is present at the beginning of the lower section. Rehearsal mark 14 is circled and appears in the woodwind and string parts.

Ob. I. II. *mf* *f* *molto espress.*

Cor. ing. *f* *molto espress.*

Clar. I. II. A *mf* *f*

Fag. I. II. *f* *sf* *mf* *f*

Cfag. *f* *sf* *mf* *f*

I. II. *f*

Cor. F III. IV. *sf* *mf*

Viol. I. *div.* *f* *molto espress.* *unis*

Viol. II. *f* *molto espress.*

Vle. *f* *sf* *mf* *f* *espr.*

Vcl. *f* *sf* *mf* *sf*

Ob. I. II. *f*

Cor. ing. *f*

Clar. I. II. A *f*

Cl. basso B. *f*

Fag. I. II. *f* *sf* *f* *sf*

Cfag. *f* *sf* *f* *sf*

Viol. I. *f* *sf* *f* *sf* *div.*

Viol. II. *f* *sf* *f* *sf*

Vle. *f* *sf* *f* *sf*

Vcl. *mf* *f* *sf* *sf*

Cb. *mf* *f* *sf* *sf*

15 *espr.*

Musical score for measures 15-20. The score includes parts for Fl. I, II, III; Ob. I, II; Cor. ing.; Clar. I, II, A; Cl. basso B; Fag. I, II; C. fag.; Cor. F I, II and III, IV; Viol. I, II; Vcl.; Vel.; and Cb. The key signature has one sharp (F#). Measure 15 is marked with a circled '15' and 'espr.'. Dynamics include *f*, *a2*, and *mf*. Performance instructions include *div.* and *a2*.

Musical score for measures 21-26. The score includes parts for Fl. I, II, III; Ob. I, II; Cor. ing.; Clar. I, II, A; Cl. basso B; Fag. I, II; Cor. F I, II and III, IV; Viol. I, II; Vcl.; Vel.; and Cb. The key signature changes to two sharps (F# and C#) in measure 21. Measure 21 is marked with a circled '33' and '8va'. Measure 26 is marked with a circled '15'. Dynamics include *mf*, *a2*, and *mf*. Performance instructions include *8va*, *Fl. III, muta in Fl. picc.*, *unis.*, and *div.*

-de

Cor. ing. *mf*

Clar. I. II. A *mf*

Cl. basso B *mf*

Fag. I. II. *mf*

Clag.

I. II. *mf*

Cor. F

III. IV. *p* con sord.

Timp. *p*, ma ben pronunziato

Gr. Cassa

Vlc. *div.* *dim.*

Vel. *dim.*

Cb. *dim.*

16 Pochettino più (♩ = 66)

Cl. basso B *pp* *p*

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

Clag. *pp* *p*

Timp. *tr*

Gr. Cassa *pp* *p*, ma ben pronunziato

16 Pochettino più (♩ = 66)

Arpa *mp*

17 Ancora poco più (♩ = 88)

Cl. basso B.

Fag. I. II.

Cfag

Trb. III e Tb.

Timp.

Gr. C.

Arpa

17 Ancora poco più (♩ = 88)

Vle

Vcl.

Cb.

18 (♩ = 100)

Cl. basso B.

Fag. I. II.

Cfag.

Cor. II IV

Trb. III e Tb.

Timp.

Gr. C.

Piano

coll' 8^{va} bassa

18 (♩ = 100)

Vle

Vcl.

Cb.

Ob. I. II.
Cor. ing.
Clar. I. II. A
Cl. basso B.
Fag. I. II.
Cfag.
I. II.
Cor. F
III. IV.
I. II.
Tr. C
III.
I. II.
Trb.
III
e Trb.
Timp.
Gr. C.
Tam-tam
Piano
coll' 8^{va} bassa
Viol. I.
Viol. II.
Vle
Vel.
Cb.

mf
a2
mf
mf
mf
senza sord.
tr
arco
pizz.
arco
pizz.

Detailed description: This is a page of a musical score for orchestra, measures 1 through 5. The score is written for a variety of instruments, including woodwinds, brass, percussion, piano, and strings. The woodwind section includes Oboe I and II, Cor Anglais, Clarinet I and II A, Bassoon, and Contrabassoon. The brass section includes Horn I and II, Horns III and IV, Trumpet I, II, and III, and Trombone I, II, and III. The percussion section includes Timpani, Gong, and Tam-tam. The piano part is written for the right and left hands, with a note 'coll' 8^{va} bassa' indicating the use of the 8th octave bass register. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score features various musical notations such as dynamics (mf), articulation (arco, pizz.), and performance instructions (senza sord., tr). The key signature has two flats, and the time signature is 4/4.

19

This section of the score covers measures 1 through 18. It features a piano accompaniment with a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes several trills, marked with *tr* and wavy lines. A dynamic marking of *mf* (mezzo-forte) is present in the lower register. The violin part consists of a single melodic line with some slurs and accents. A key signature change is indicated by the instruction *muta in Cl. Es* (change to E-flat major). The number *a2* appears above the piano part, possibly indicating a second ending or a specific performance instruction. The bottom staff of this system is marked *coll'ob. bassa* (with the bass oboe).

19

This section covers measures 19 through 22. The piano accompaniment continues with its characteristic rhythmic texture. The violin part has a more active melodic line, featuring slurs and some grace notes. The dynamic marking *mf* is maintained. The instruction *arco* (arco) is written above the violin staff, indicating that the instrument should be played with the bow. The piano part also includes trills, marked with *tr*.

This page contains a musical score for orchestra and strings, measures 1 through 4. The instruments and parts are as follows:

- Ob. I. II.
- Cor. Ing.
- Clar. I. II. A
- Clar. Es
- Fag. I. II.
- Clag.
- Cor. F
- III. IV.
- Tr. C
- III.
- Trb. I. II.
- e Tb. III.
- Timp.
- Gr. C.
- Tam-tam
- Piano
- Viol. I.
- Viol. II.
- Vle.
- Vcl.
- Cb.

The score includes various musical notations such as dynamics (mf, a2), articulations (accents, slurs), and trills (tr). The key signature changes from one flat (B-flat) to one sharp (F-sharp) across the measures.

20

The first system of the musical score consists of two grand staves. The upper grand staff contains two staves: the top staff has a treble clef and a key signature of one sharp (F#), while the bottom staff has a bass clef and a key signature of one flat (Bb). The lower grand staff also contains two staves: the top staff has a treble clef and a key signature of one flat (Bb), and the bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first measure of the system is marked with a circled '20'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The piece concludes with a double bar line.

The second system of the musical score consists of two grand staves. The upper grand staff contains two staves: the top staff has a treble clef and a key signature of one sharp (F#), and the bottom staff has a bass clef and a key signature of one flat (Bb). The lower grand staff also contains two staves: the top staff has a treble clef and a key signature of one flat (Bb), and the bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The piece concludes with a double bar line.

The third system of the musical score consists of two grand staves. The upper grand staff contains two staves: the top staff has a treble clef and a key signature of one sharp (F#), and the bottom staff has a bass clef and a key signature of one flat (Bb). The lower grand staff also contains two staves: the top staff has a treble clef and a key signature of one flat (Bb), and the bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The piece concludes with a double bar line.

20

The fourth system of the musical score consists of two grand staves. The upper grand staff contains two staves: the top staff has a treble clef and a key signature of one sharp (F#), and the bottom staff has a bass clef and a key signature of one flat (Bb). The lower grand staff also contains two staves: the top staff has a treble clef and a key signature of one flat (Bb), and the bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The piece concludes with a double bar line.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ing.
Clar. I. II. A
Clar. Es
Fag. I. II.
Cfag.
I. II.
Cor. F
III. IV.
I. II.
Tr. C
III.
I. II.
Trb.
III.
e Th.
Tb.
Timp.
Gr. C.
Tam-tam
Arpa
Piano
8va bassa
Viol. I.
Viol. II.
Vle
Vcl.
Cb.

a2
tr
ff
ff
ff
ff
ff
ff

This musical score is for a multi-staff piece. The upper section features a complex arrangement of staves, including a flute (marked 'a2'), a clarinet (marked 'tr'), and a bassoon (marked 'b0'). The lower section includes a double bass (marked '8va bassa') and a string section (marked 'loco'). The score is divided into measures by a vertical bar line, with a circled measure number '21' indicating the start of a new section. Dynamics such as *ff* (fortissimo) and *marcattissimo* are prominently used throughout the piece. The notation includes various rhythmic patterns, accidentals, and articulation marks like trills and slurs.

Poco meno, pesante

Fl. I. II. *ff* a2

Fl. picc. *ff*

Ob. I. II. *ff*

Cor. ing. *ff*

Clar. I. II. A. *ff* a2

Clar. Es. *ff*

Fag. I. II. *ff* a2

Clag. *ff*

I. II. *ff*

Cor. F. III. IV. *ff*

I. II. *ff*

Tr. C. III. *ff*

I. II. *ff*

Trb. III. *ff*

e Tb. *ff*

Timp. *tr*

Gr. C. *tr*

Tam-tam *tr*

Arpa *gliss.*

Piano *ff*

Poco meno, pesante

Viol. I. *ff*

Viol. II. *ff*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

This musical score page contains multiple systems of staves. The top system includes a grand staff with piano and a full orchestral score. The piano part features a complex, rapid melodic line with many slurs and ties. The orchestral score includes woodwinds, strings, and percussion. The woodwinds and strings parts are heavily marked with *marcatissimo*. The percussion part shows a simple rhythmic pattern. The bottom system continues the piano and orchestral parts, with the piano part starting with a *ff* dynamic marking. The *marcatissimo* marking is repeated throughout the score, indicating a very slow and heavy tempo. There are also several *a2* markings, likely indicating a second ending or a specific performance instruction. The score is written in a key with one sharp (F#) and a common time signature.

allargando

22 Molto tranquillo (♩ = 63)

Fl. I. II. *a2*

Fl. picc.

Ob. I. II. *pp*

Cor. ing. *p*

Clar. I. II. A *a2*

Cl. Es *p* muta in Cl. basso B

Fag. I. II. *p*

Cfag. *mf*

Cor. F *I. p dolce*

III. IV. *III. p dolce*

Tr. C *I. II.*

Trb. *I. II.*

e Tb. *III.*

Timp. *ff*

Gr. C. *pp*

Tam-tam

Arpa

Piano

allargando

22 Molto tranquillo (♩ = 63)

Viol. I. *pp*

Viol. II. *p*

Vle. *div.*

Vcl. *div.*

Cb. *p*

Musical score for the first system, featuring strings and woodwinds. The score includes parts for Violins I and II, Violas, Cellos, Double Basses, Flute, Clarinet in B-flat (Cl. basso B), Bassoon, and Trombones. The music is marked with dynamic and expressive instructions such as *f espr.*, *fp*, *espress.*, and *con sord.*. The key signature is one sharp (F#) and the time signature is 4/4.

Empty musical staves for the second system, consisting of ten staves.

Musical score for the third system, featuring strings. The score includes parts for Violins I and II, Violas, Cellos, and Double Basses. The music is marked with dynamic and expressive instructions such as *f espr.*, *espr.*, *fp*, *div. sul ponticello*, *sul ponticello*, *unis.*, and *espr.*. The key signature is one sharp (F#) and the time signature is 4/4.

23 Andante lugubre (♩ = 40)

Cl. basso B
Fag. I. II.
Cfag.
I. II.
Cor. F III. IV.
Timp.
Piano
Ten.
Bass.

pp *p* *f* *p* *pp* *pp*

due Red.

Na mrtvé ti - cho pa - dá tí - ha ú - na - vy,
Na mrtvé ti - cho pa - dá tí - ha

23 Andante lugubre (♩ = 40)

Viol. I.
Viol. II.
Vle
Vcl.
Cb.
Piano
Ten.
Bass.
Viol. II.
Vle
Vcl.
Cb.

pp *poco* *poco* *poco* *pp* *pp* *poco* *poco* *poco* *poco* *mf* *mf* *mf* *mf*

div. *3 vs bassa*

ú - na - vy, mráz kří - dla zlo - mí, proudy vo - dy za - sta - ví,
mráz kří - dla zlo - mí, proudy vo - dy za - sta - ví, a ce - stu na kost zivrdlou

24

Piano

poco cresc. *mf*

8va bassa

Alt

poco cresc. *mf*

Ten.

Bass.

zá - - - věj po- hřbí- vá, do prázd- na

a ce- stu na kost ztvrdlou zá - - věj po- hřbí- vá, do prázd- na

zá - - - věj po- hřbí- vá, do prázd- na ru- ce zdvi- há a - - lej

Viol. I.

Viol. II.

Vle

Vel.

Cb.

Cor. I. II. F

I. II.

Trbni

III.

e Tb.

Piano

f

Alt

mf *f*

Ten.

Bass.

mf *f*

še- ři- vá, a - - - lej še- ři- vá. Se- ve- rák mrazi- vě- ji srd- ce pro- tí- nal.

še- ři- vá, a - - - lej še- ři- vá. Se- ve- rák mrazi- vě- ji srd- ce pro- tí- nal.

Viol. I.

Viol. II.

Vle

Vel.

Cb.

sfp *sfp* *sfp*

25

Fl. I. II. *a2* *sfp* *largamente*

Fl. picc. *sfp*

Ob. I. II. *a2* *sf*

Cor. ing. *sfp*

Cor. F. I. II. *mf* *f*

Cor. F. III. IV.

Tr. III.

Trb. I. II. *mf* *marc.*

E. Tb. III. *mf*

Piano *marc.*

Sopr. *mf* *f* *ff* *largamente*
 Se - ve - rák mra - zí - vě - ji srd - ce pro - ti - ná - Ná - - ro - de, ko - - ho nad hro - by jsi

Alt *mf* *f* *ff* *largamente*
 ko - - ho nad hro - by jsi

Ten. *mf* *f* *ff* *largamente*
 Se - ve - rák mra - zí - vě - ji srd - ce pro - ti - ná - Ná - - ro - de, ko - - ho nad hro - by jsi,

Bass. *mf* *f* *ff* *largamente*
 Ná - - ro - de, ko - - ho nad hro - by jsi

25

Viol. I. *sfp* *f* *sfp* *f*

Viol. II. *sfp* *f* *sfp* *f*

Vle. *sfp* *f* *sfp* *f*

Vel. *sfp* *f* *sfp* *f*

Cb. *sfp* *f* *sfp* *f*

a2 a tempo (26)

muta in Fl. III.

mf

mp

mp

III. (senza sord.)

sfp

senza cresc.

sfp

sfp

dim.

mf

prok lí - - nal ? Pro - klí - - nal ! Pro - klí - - nal ! Ko - ho nad hrobyjsi pro - klí - - nal ?

pro - klí - - nal ? Ko - - ho nad hrobyjsi pro - klí - - nal ! Ko - - ho nad hrobyjsi

ko - ho nad hrobyjsi, ko - - ho nad hrobyjsi pro - klí - - nal ! Pro - - kli nal ! Pro - klí - - nal !

pro - klí - - nal ? Ko - - ho nad hro - byjsi, ko - - ho nad hro - byjsi pro - klí - - nal !

a tempo (26)

dim.

dim.

dim.

dim.

dim.

dim.

unis.

dim.

FL. I. II. *a 2 largamente*

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

Cor. ing.

Clar. I. II. A

Cl. basso B

Fag. I. II. *pp molto*

Cfag. *pp*

Cor. F

III. IV.

Tr. I. II. *con.sord. pp*

I II

Trbni *con.sord. p molto*

III

e Tb. *p molto*

Gr. Cassa *p poco*

Piano

Sopr. *p mf*
Ko - ho nad hroby jsi prokli - nal ? Ko - ho nad hroby jsi

Alt. *p mf*
prokli - - nal ? Ko - ho nad hroby jsi

Ten. *p mf*
Ko - ho nad hroby jsi prokli - nal ? Ko - ho nad hroby jsi

Bass. *p mf*
Ko - ho nad hroby jsi prokli - nal ? Ko - ho nad hroby jsi

Viol. I. *div. pp largamente*

Viol. II. *pp*

Vle *pp*

Vcl. *unis. pp*

Ch. *pp*

27 a tempo

Musical score for the first system, including piano accompaniment and vocal lines. The piano part features complex rhythmic patterns with dynamic markings such as *f*, *p*, and *sf*. The vocal lines include the lyrics:

proklí - nal ?
 {Bo-ha-té ze- mě po-hár vsře-py rozbi- li,
 proklí - nal ? Bo-ha-té ze- mě po-hár vsře-py

27 a tempo

Musical score for the second system, including piano accompaniment and vocal lines. The piano part continues with dynamic markings such as *p*, *f*, and *pizz.*. The vocal lines include the lyrics:

Bo-ha-té ze- mě po-hár vsře-py rozbi- li,
 Bo-ha-té ze- mě po-hár vsře-py

Ob. I. II.

Cor. ing.

Clar. I. II. A

Cl. basso B

Fag. I. II.

Cfag.

I. II.

Cor. F

III. IV.

I. II.

Tr. C

III.

I. II.

Trbni

III.

e Tb.

Timp.

Tamb. picc.

Sopr.

Alt

Ten.

Bass.

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

consord. senza sord.

consord. senza sord.

arco

mf *f* *sf* *f*

řeč rodnou vzpupně brali, ducha rdousi-li,

rozbi-li, řeč rodnou vzpupně brali, řeč rodnou - vzpupně brali, du-cha rdousi-li,

♩ = 84

Fl. I. II.

Ob. I. II. *a2 f* *1. p*

Cor. ing. *f* *p*

Clar. I. II. A *f* *p*

Cl. basso B *f* *p*

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

Cfag.

I. II. *1. mf* *1. p*

Tr. C III. *mf* *p*

Trbni I. II. *mf* *p*

e Tb. III. *mf* *p*

Timp. *f* *mf* *mp* *p*

Tamb. picc. *f* *mf* *mp* *p*

Sopr. *mf* *p*

Alt. *mf* *p* *doloroso*

Ten. *mf* *p* Vpovo-den zal-nou

Bass. *mf* *p*

Viol. I. *sf* *p* *pizz.* *mf* *p* *arco* *p*

Viol. II. *arco* *sf* *p* *pizz.* *mf* *p* *arco* *p*

Vle. *sf* *arco* *p* *pizz.* *mf* *p* *arco* *p*

Vcl. *sf* *p* *pizz.* *mf* *p* *arco* *p*

Cb. *sf* *p* *pizz.* *mf* *p* *arco* *p*

29

pp
poco cresc.
espr.
pp
poco cresc.
espr.
pp
a2
pp
poco cresc.
espr.
pp
poco cresc.
espr.

doloroso

rostla vl - na kr - va - vá .
V pov - o - deň žal - nou rostla vl - na

espr.
espr.
espr.
Solo
p
espr.

This page contains a musical score for measures 30 through 33. The score is divided into several systems of staves. The top system includes woodwinds: Flute I & II (Fl. I. II.), Oboe I & II (Ob. I. II.), Cor Anglais (Cor. ing.), Clarinet I & II A (Clar. I. II. A), Clarinet Bass (Cl. basso B), Bassoon I & II (Fag. I. II.), and Contrabassoon (Cfag.). The second system includes Horns I & II (I. II.) and Horns III & IV (III. IV.), and Timpani (Timp.). The third system includes vocal soloists: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.). The bottom system includes strings: Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 30 is marked with a circled '30' and a dynamic of *p*. Measure 31 has dynamics of *f* and *p*. Measure 32 has dynamics of *mf* and *p*. Measure 33 has dynamics of *mf*. The vocal parts have lyrics in Russian: Soprano: "kr-va-vó.", Bass: "Barba-rú hor-dy vr-ha-ly se". The string parts include markings for *f*, *fp*, *p*, *arco*, and *f tutti*.

f
l. mp
mf *f* *p*

f *mf* *p* *f* *p*

Bar-ba-rü hor-dy vr-ha-ly se na-do-mov

f *mf* *mf* *p*
mf *mf* *p*
f *mf* *p*
mf *mf* *p*
f *mf* *p*
mf *mf* *p*

unis.

31

Fl. I. II.

Ob. I. II. *molto espress.*

Cor. ing. *f* *molto espress.*

Clar. I. II. A

Cl. basso B

Fag. I. II. *sf* *mf* *f* *f* *sfp*

Cfag. *sfp*

I. II.

Cor. I

III. IV.

Timp.

Sopr. Si-rotkú ná - řek kví - - lel no - cí s plá - čem vdov;

Alt. Si-rotkú ná - - řek kví - - lel no - cí s plá - čem vdov,

Ten. *f* Si-rotkú ná - - řek kví - - lel no - cí s plá - čem vdov,

Bass. *f* Si-rotkú ná - - řek kví - - lel no - cí s plá - čem vdov,

31

Viol. I. *molto espress.*

Viol. II. *molto espress.*

Vle. *sf* *mf* *f* *espress.* *espress.* *sf*

Vcl. *sf* *mf* *f* *mf* *f* *sf*

Cb. *sfp*

largamente

a tempo

32

sf *f* *marc.*

muta in Ob. III.
muta in Cl. I. II. B.

si-rotkú ná řek kvilel nó-ci s pláčem vdov.
si-rotkú ná řek kvilel noci s pláčem vdov.

mp

Va-rov-ný o-heň

largamente

a tempo

32

sf *f* *marc.*

div. sul ponticello sul ponticello sul ponticello

32

Timp. *mf*
 Bass. *cr - fal na sha - leb - ny stin o - sudnou hrozbu :*
 Viol. I. *fp*
 Viol. II. *fp*
 Vle. *fp*
 Vcl. *fp*
 Cb. *fp*
 Fl. I. II. *pp*
 Fl. III. *pp* *muta in Fl. picc.*
 Cor. F. I. II. *con sord.*
 Cor. F. III. IV. *con sord.*
 Tr. C. I. II. *con sord. p*
 Tr. C. III. *con sord. p*
 Timp. *p* *mu ben pronunziato*
 Piano *due corde*
 Alt. *mf*
 Bass. *Mene, te - kel, u - far - sin, mene, te - kel, u - far - sin.*
 Viol. I. *fp*
 Viol. II. *fp*
 Vle. *fp*
 Vcl. *fp*
 Cb. *fp*

33 Doppio movimento (♩ = 80)

Cl. I. II. B. *marcato*

Cl. basso B. *f*

Fag. I. II.

Cor. F. I. II. III. IV.

Tr. C. I. II. III.

Trbni I. II. III. *con sord.*

e Tb. *f*

Timp. *f*

Tam-fam. *f*

Piano *f staccatissimo*

Sopr. *f*
 Sí - le - ný Vúd - ce ze své zvů - le ve - lel : Dál ! *3* Za - sle - pen

Alt. *f*

Ten. *f*
 Ší - le - ný Vúd - ce ze své zvů - le ve - lel : Dál ! *3* Zasle - pen ned - bal,

Bass. *f*
 Di - - es i - - rae, di - - es il - - la, sol - vet

33 Doppio movimento (♩ = 80)

Viol. I. *f*

Viol. II. *f*

Vle. *f col legno*

Vcl. *f col legno*

Cb. *f*

Cl, basso B

Fag. I, II

Cor. I, II, F

I, II
Tr. C
III

I, II
Trbni
III
e Tb.

Timp.

Piatti

Gr. C.

Tamb. picc.

Tam-tam

Piano

Sopr.
nedbal, že jej 0 - sud va - ro - val, 0 - sud va - ro - val.

Alt

Ten.
že - jej 0 - sud va - ro - val, že jej 0 - sud va - ro - val.

Bass.
sae - clum in fa - - vil - la, fe - ste Da - vid cum Si - -

Viol. I.

Viol. II.

Vle

Vel.

Cb.

34 Meno movimento (♩ = 80)
muta in Cl, Es

1. *pp*

senza sord. *pp*

senza sord. *pp*

senza sord. *pp*

pp

pp

pp

pp

pp

Solo *f*

Oj, jak pak na-ši bra- tři za - ú - to - či-li, a jak
byl - la

34 Meno movimento (♩ = 80)

pp

p

p

posizione ordinaria

p

posizione ordinaria

p

Fl. I. II. *pp* *a2* (35)

Fl. picc. *pp*

I. Ob. *pp*

II. III. *pp*

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

Cl. Es. *pp*

Fag. I. II. *pp*

Clag. *pp*

I. II. Cor. F. *pp*

III. IV. *pp* *senza sord.*

I. II. Tr. C. *pp* *senza sord.*

III. *pp*

I. II. Trbní *mp* *senza sord.*

III. *mp* *senza sord.*

e Tb. *pp* *senza sord.*

Timp. *tr* *mp tr*

Piatfi Gr. C. *mp*

Tamb. picc. *mp* *tr*

Arpa *f*

Piano *mf*

Sopr. *mf*

Alt. *f*

Ten. Bass. *Tutti mf*

ší - rou Ru - si Němce hna - li, po - bi - li, Oj, jak pak

Viol. I. *p* (35)

Viol. II. *p*

Vle. *p* *div.*

Vcl. *pp*

Cb. *sfp*

The musical score consists of several systems of staves. The top system includes woodwinds and strings. The middle system includes brass instruments, with the instruction "senza sord." (without mutes) for the trumpets. The bottom system includes the vocal line and piano accompaniment. Dynamics range from piano (p) to forte (f). The lyrics are in Czech: "lid - sivo ná - si - lí se vze - pře - lo, a jak".

Fl. I. II.
Fl. picc.
I.
Ob.
II. III.
Cl. I. II. B.
Cl. Es
Fag. I. II.
Cfag
I. II.
Cor. F
III. IV.
I. II.
Tr. C
III.
I. II.
Trbni
III.
e Tb.
Timp.
Piätti
Gr. C.
Tamb. picc.
Arpa
Piano
Sopr.
Alt
Ten.
Bass.
Viol. Solo
Viol. I.
Viol. II.
Vle
Vel.
Cb.

lou pož-né ban - - dy po - bi - - - je - lo, po - tře - lo !

36

Musical score for the first system, including woodwind parts and piano accompaniment. The score features a woodwind section with parts for Flute III, Oboe III, Clarinet A, and Bassoon. The piano accompaniment is written on a grand staff. The system begins with a circled measure number '36'. Performance instructions include 'muted in Fl. III', 'Ob. III. muta in Cor. ing.', and 'muted in Cl. A' and 'muted in Cl. basso B'. Dynamic markings include *mf*, *p*, *mp*, and *pp*. The piano part includes a large *p* dynamic marking in the lower register.

Musical score for the second system, including vocal lines and piano accompaniment. The system continues with the piano accompaniment and introduces vocal parts with lyrics. The lyrics are: *Tam pod zjasné nou du-hou ce-sťa kří-žo-vá!* and *Tam pod zjasné nou du-hou ce-sťa*. The piano accompaniment features *mf* dynamics and a *pizz.* instruction. The vocal lines are marked with *mf*. A circled measure number '36' is present at the start of the system.

Musical score for the third system, including piano accompaniment. The system continues with the piano accompaniment, featuring *mf* dynamics and a *pizz.* instruction. The piano part includes a *div.* (divisi) marking and a *p* dynamic marking in the lower register. A circled measure number '36' is present at the start of the system.

37 Poco più

Ob. I. II. Cor. ing. Clar. I. II. A. Cl. basso B. Fag. I. II. I. II. III. IV. Cor. F. Trbní I. II. III. e Tb. Timp. Arpa Piano Sopr. Alt. Ten. Bass. Viol. Solo Viol. I. Viol. II. Vle Vcl. Cb.

IV. *mp*

pp *dolce* *pp*

pp *dolce*

pp *(mf)* *Solo* *espress.*

Zá - zrač - nou pí - seň

kří - žo - vá.

du - hou ce - sta kří - žo - vá.

Tam pod zjasněnou du - hou ce - sta kří - žo - vá.

37 *arco* *p* *f marc.* *f marc.* *f marc.* *arco div.* *f* *mf* *mp*

38 *Alla breve*

1. *pp*

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *mf* and *p*. The violin part includes first and second endings, with dynamic markings like *mf* and *p*.

Empty musical staves for the second system.

Musical score for the third system, including a bass line with a forte (*f*) dynamic marking.

Vocal line with lyrics: zpí - vá ja - ro domova, ja-ro domova. Zá - zrač - nou pí - - - seň

Ten. Solo *espress.*

Alla breve

38

Musical score for the fourth system, featuring piano and violin parts with various performance instructions like *dolce*, *arco*, *pizz.*, *unis.*, and *div.*

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

Cor. ing. *pp* *mp*

Clar. I. II. A

Cl. basso B *mp* muta in CL Es

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

Cfag. *p* *mp*

I. II. *p*

Cor. F III. IV. *p*

Timp.

Arpa

Sopr. Solo *ff*

Alt

Ten. Solo *ff*

Bass.

Viol. I. *pp* *poco sfp* unis.

Viol. II. *pp* *poco sfp* unis.

Vle. *pizz.* *arco* *pizz.* *arco* *poco sfp*

Vcl. *poco sfp* *dolce espr.*

Cb. *poco sfp* *dolce espr.*

zpa - - - va ja - ro do - mo - va, za - - zrač - nou pi - - - seň

39

mp

poco sf

p

mf

poco sf

p

mp

mp

zpi - - vá ja - ro do - mo - va.

- - seň zpi - - vá ja - ro do - mo - va.

Tutti *mf*

Pro - ci - Hlá ze - mě

mf

39

mp

mp

mf

poco sfp

mp

mf

Ob. I. II. *mf* *fp* *mf*

Cor. ing. *fp* *mf*

Clar. I. II. A *fp* *mf*

Fag. I. II. *fp* *p* *mp*

Cflag *fp*

Cor. F I. II. *p* *mf* *p*

III. IV.

Tr. C I. II. III.

Trbni I. II. III.

e Tb.

Timp.

Piatti

Gr. C.

Sopr. *mp* *mp*

Alt *mp*

Ten. *mp*

Bass. *mp*

Viol. I. *mf* *fp* *mf*

Viol. II. *mf* *fp*

Vle *mf* *fp*

Vcl. *mf* *fp* *p*

Cb. *mf* *p*

o kvě - tech zpi - vá že - na hla - sem

mi - zu že - ne stro - mo - vim,

40

musical score for the first system, including staves for woodwinds and strings. The notation includes various notes, rests, and dynamic markings such as *mf* and *p*. A woodwind staff contains the instruction "muta in Ob. III."

musical score for the second system, featuring piano and woodwind parts. It includes dynamic markings like *p*, *f*, *sfz*, and *mf*, along with triplets and other musical notations.

vocal score with lyrics in two parts. The lyrics are: "al - - to- vým. Pozdravme ži - voť no - vý!"

40

musical score for the third system, primarily piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes and dynamic markings.

Poco meno

Fl. I. II. *pp* *fp* muta in Fl. picc.

Fl. III. *pp* *fp*

Cor. F. I. II. *p*

Cor. F. III. IV. *p*

Tr. C. I. II. *p*

Tr. C. III. *p*

Trbní I. II. *p*

Trbní e. Tb. III. *mf*

Timp.

Arpa Piano *ff*

Sopr. *p* *cresc.* *f*

Alt *p* *cresc.* *f*

Ten. *p* *cresc.* *f*

Bass. *p* *cresc.* *f*

ja - ko kříd - ly za - má - vá v ža - snou - ci o - či rozjá - sa - ná dá - - la - va.

ja - ko kříd - ly za - má - vá v ža - snou - ci o - či rozjá - se - ná dá - - la - va.

Poco meno

Viol. I. *p* *f* *fp*

Viol. II. *p* *f* *fp*

Vle. *p* *f* *fp*

Vcl. *p* *f* *fp*

Cb. *p* *f* *fp*

This musical score is for a piano and string ensemble. It consists of two systems of staves. The first system includes a grand staff (piano) and five individual string staves. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics such as *f*, *ff*, and *pesante*. The string parts provide harmonic support, with some staves showing sustained notes and others playing rhythmic accompaniment. The second system continues the piano part with a more melodic line, marked with *mf* and *f*, and includes a section with a tremolo effect. The string parts in the second system are primarily sustained chords, with some movement in the lower strings. The score concludes with a final *pesante* marking in the piano part.

41 Grandioso (♩=84)

Fl. I. II.
Fl. picc.
Ob. I. II.
Ob. III.
Clar. I. II. A
Cl. Es
Fag. I. II.
Clag.
Cor. F I. II.
Cor. F III. IV.
Tr. C I. II.
Tr. C III.
Trb. I. II.
e Tb. III.
Timp.
Piatti
Gr. C.
Arpa
Piano

Org.

Sopr. Alt.
Ten. Bass.
f pesante
Dnes ru-ce na bra-tr-stvi pev- ně se- vřené, dnes ru-ce na bratrstvi pev- ně

41 Grandioso (♩=84)

Viol. I.
Viol. II.
Vle.
Vcl.
Gb.

Poco più (♩ = 92) a2

Musical score for "Poco più" (♩ = 92) in A major, 4/4 time. The score is for voice and piano. The tempo is marked "Poco più" and the dynamic is "a2". The key signature has one sharp (F#). The score consists of two systems of music. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment. The vocal line is in Italian. The piano accompaniment features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand.

The vocal line lyrics are:

sev- re-né! Ná - ro-đú ži- vot, ře- ky mo- řem s bra- tře- né,

The piano accompaniment includes a section with a wavy line indicating a tremolo or rapid oscillation in the left hand.

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

Fl. picc.

I. II. III. Ob.

Clar. I. II. A

Cl. Es

Fag. I. II. *a2* *p* *molto cresc.*

Cfag.

I. II. III. Cor. F

Tr. C

I. II. III. Trb. e Tb.

Timp.

Piatti Gr. C.

Arpa Piano

Org.

Sopr. Alt.

Ten. Bass.

ff ná - ro - dů ži - vol, ře - ky mo řem sbrat řené, prapo - re sla - vný, ja - ko slunce za března

Viol. I.

Viol. II.

Vle.

Vel.

Cb. *p* *molto cresc.*

42 *gva*

42 *gva*

43 Giubilante

Fl. I. II. *tr*

Fl. picc. *tr*

I. II. III. *a2*

Ob. III. *f*

Clar. I. II. A. *f*

Cl. Es. *a2*

Fag. I. II. *f*

Cfag. *f*

I. II. III. IV. *a2*

Cor. F. *f*

I. II. III. *f*

Tr. C. *f*

I. II. III. *f*

Trb. *f*

e Trb. *f*

Timp. *tr*

Gr. C.

Arpa Piano *ff*

Org. *f*

Sopr. *señ.*

Alt.

Ten. *ja - ra pí - seň,*

Bass. *vi - - lězná, ja - ra pí - seň*

Viol. I. *gva*

Viol. II. *43 Giubilante*

Vle. *div. unis.*

Vcl. *div. unis.*

Cb. *ff*

Musical score for a vocal and piano piece, page 213. The score includes vocal lines with lyrics and piano accompaniment with various musical notations such as dynamics (*fp*, *mf*, *molto cresc.*), articulation (*tr*), and performance instructions (*a2*, *III.*).

The score is arranged in systems. The vocal line is at the top, with lyrics: *vi - těz - ná, ja - ra - pi seň vi - těz - ná,*. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a lower staff. Dynamics include *fp* (fortissimo piano), *mf* (mezzo-forte), and *molto cresc.* (molto crescendo). Performance instructions include *a2* and *III.*.

FL. I. II. *a2*

Fl. picc. *fp*

I. II. *a2*

Ob. III. *f*

Clar. I. II. A *a2*

Cl. Es *f*

Fag. I. II. *a2*

Cfag. *fp*

I. II. *f*

Cor. F III. IV. *fp*

I. II. *f*

Tr. C III. *fp*

I. II. *fp*

Trb. III *f*

e Tb. *fp*

Timp. *ff*

Gr. C. *ff*

Arpa Piano *gva*

Org. *Arpa Piano coll' 8^{va} bassa*

Sopr. Alt

Ten. Bass. *pi - - seň vi - - - lèz - - ná !*

Viol. I. *f*

Viol. II. *fp*

Vle. *f*

Vel. *fp*

Cb. *fp*