

**ANTONÍN
DVOŘÁK**

HUSITSKÁ

Overture

Op. 67

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

FULL SCORE

“HUSSITE OVERTURE”

Dramatic overture for large orchestra, op. 67

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, tympani, bass drum, cymbals, triangle, harp (ad. lib.), strings.

Written between August 8th and September 9th, 1883, at Vysoká.—First performed at the inauguration of the Academy in the new National Theatre in Prague, on November 18th, 1883, with Mořic *Anger* conducting.—Score, parts and four-handed arrangement (by the composer) published by Simrock, Berlin, 1884.—Duration: 14 minutes.

The dramatic overture entitled the “Hussite” was intended, in the same way as “My Home”, for the theatre, but ceased to fulfil that function even before its first performance, so that it immediately assumed its place as a concert piece. Its original purpose, however, dictated the content and, at the same time, predetermined its fate as one of the musically and nationally most noble works in Czech concert music. It was one of those works which was created shortly before the opening of the new National Theatre (after the fire), and was permeated with the spirit of hopeful confidence in the future of the artistic and national life of the Czech nation linked with this event.

The impulse to the “Hussite” was given by the director of the

National Theatre, František Adolf Šubert, who was preparing to write a dramatic trilogy for the new theatre dealing with the Hussite Age, and who asked Dvořák, even before he himself had started work on it, to write the orchestral overture. Šubert summarised for the composer the content of the trilogy, of which no more than the first act was completed, as "The origin of the Hussite movement, the Hussite wars and, after the wars, the restoration of peace". The theme of the composition was thus tersely expressive in character, the action showed a natural inner development, while the matter was essentially suited to the musical medium. In addition, Dvořák grasped its inner purpose and tendency so that, in transposing it into the musical medium, he did not confine himself to the description of the storms of war, but deliberately laid the stress on its national ethical aspect, conceiving it as the expression of the struggle for the noble idea of national freedom, evoked by the death of the hero-martyr who had given this thought life and meaning, and finally achieved a solemn victory.

Outwardly the form of the classical overture again sufficed for the composer's treatment of this subject, with its slow introduction and broadly-planned quick part in sonata form. He gave musical expression to the associated thought-content of the subject in two of the five basic themes of the overture, the first of which comprises the opening two-bar phrase of "Ye who are God's valiant warriors":



and the middle motif of the melody of the "Saint Wenceslas" chorale:



Both these songs were favourites of the Hussite soldiery at the beginning of the fifteenth century, since when they have never

diminished in popularity or significance; but are frequently quoted in modern Czech music.* Thus in the "Hussite", Dvořák rightly quoted and combined fragments of both chorales. If the choice of these two themes was evidently a matter of personal bias, Dvořák's completely individual conception is also apparent in that, while not making either of them the principal theme of the sonata form, for which he chose new, independent ideas, he yet attributed to them a decisively important place, especially as regards the motif of the Hussite song, in the structure of the movement.

As has already been indicated, the overture begins with a slow introduction (*Lento ma non troppo*, C major, $\frac{3}{4}$) illustrating, we may presume, the rise of the Hussite Movement. The wood-wind open the overture with a grave, broadly-phrased theme in a tone of elevated pathos embodying as it were the greatness and nobility of the ideas which kindled the movement:

1. *Lento ma non troppo*
Fl. Cor. ingl. Cl.

The inner significance of the theme is very soon convincingly underlined by thematic fragments from the two chorales which follow the first theme in this combination:

2b. Cl. Fg. 2a.

The movement becomes somewhat quicker (*Piu animato*, C major, $\frac{3}{4}$), and, over the movement of the harp passages and the pizzicato

* The chorale "Ye who are God's valiant warriors" was splendidly employed by Bedřich Smetana, in the last two parts of his monumental symphonic cycle "My Country", while Josef Suk, for instance, created his "Meditations on the Saint Wenceslas Chorale" an intimate chamber-music work for string quartet, and Vítězslav Novák, again, his impressive "St. Wenceslas Triptych", originally for organ, later transcribed for orchestra.

in the strings, the violins, flute and oboe draw this intimation of the later subordinate theme from the quick part of the overture (5), combined again with a fragment of the St. Wenceslas motif:



Thereupon it rises to a climax marking the re-entry of the introductory theme 1, which, in the glorious, hymn-like harmonies of the full orchestra, sounds like a great chorale wherein thousands of voices join in ecstatic prayer.

The quick part (*Allegro con brio*, C minor, $2/2$) retains the main features of sonata form, the exposition and development being charged with dramatic tension foreshadowing the hard impact of conflict and struggle. The principal theme, with which the exposition opens, begins with two wide intervals of ascending fifths and then breaks into a diminished version of the Hussite motif, concluding quietly with an allusion to the St. Wenceslas chorale:

Allegro con brio

3. Via Cor. Cl.

2a

pp sfz p cresc.

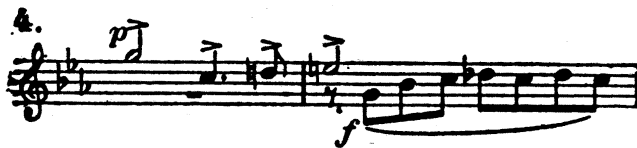
Tbn.

sfz pp

The development of this, in which the germ of fighting action is implicit and which, besides working up the materials of motifs 2a and 2b, also exploits the sharply accented rhythms of the thematic idea 4, is of considerable length and strongly agitated, rising to a powerful, defiant climax with the Hussite motif 2a:

2a.

ff



The dynamic tension is first relaxed before the entry of the subordinate theme, which sings a melody of warm pathos, lively in movement and with a progressively rising melodic line:

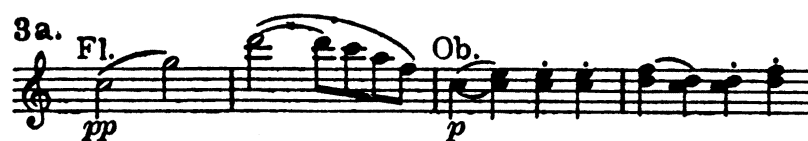


This theme, too, is in places interwoven with a motif from the St. Wenceslas chorale (2*b*), and closes with a new, impressive statement of the Hussite motif (2*a*), the whole orchestra underlining the strong rhythmic accents, followed by a decrescendo passage based on the principal theme (3).

The development, which is perhaps the longest and most complex to be found in any of Dvořák's sonata movements, begins with a calm quotation of the two chorale motifs, motif 2*b* maintaining its grave and elevated character, while motif 2*a* appears in a restless diminished version. Both these motifs are then intertwined with several repetitions of the opening bars of the principal theme (3), while an alternating exposition of all the themes works up an atmosphere of bustle and stir and active preparation for battle. Ever and anon fragments of the Hussite motif are delivered in the sharp penetrating tones of fanfares rallying to the attack, while the excitement rapidly spreads to the whole orchestra which beats out, with thunderous hammer-strokes, the rhythmic pattern of the same motif. It is a passage of immense dramatic tension in which the last flames of struggle seem to shoot up, casting shadows before of the closing act of the tragedy of the defeat of the Hussite movement at Lipany. This is confirmed in the rapidly following dynamic collapse and feebleness of expression with which—in the transition to the recapitulation—above a deep pedal point, successive allusions are made to the spacious subordinate theme into which a muted horn,

faintly, as from a great distance, interpolates a quotation of the Hussite motif.

Dvořák, however, did not see the Hussite drama end tragically: in the afterglow of the flames of war, crimson-tinged with blood spilt in the fierce conflict, he senses the rosy dawn of a new national life and the victory of the idea for which the fight was waged. And so the recapitulation of the allegro part of the "Hussite" is borne forward on a rising tide of joyful aspiration. It is all in the festively bright key of C major. The principal theme, originally proud and defiant (3), is transformed into a delicate pastoral in the oboe, accompanied by the sinuous movement of the flutes and bell-like strokes on the triangle:



In the same glorious key the two chorale motifs sound forth triumphantly, as does also the subordinate theme (5) above the restless rhythm of the kettle drums, with an undercurrent of anticipatory excitement building up to an imposing coda in which, once more, like the symbol of the victorious future of the nation, there is declaimed with full and festive solemnity the noble introductory theme (1), a short *stretto* bringing the Overture to a brilliant close.

If the "Hussite" is a powerful and deeply moving work in respect of its music and content, its high purely musical values are amply testified to by the success it has had and continues to meet with on its performance abroad. Nor can we omit to recall that it was especially the celebrated German conductor, Hans von Bülow, who cherished a particular admiration for this work and performed it on innumerable occasions, countering any objections offered by his impresario with his decided: "*What I perform I stand by. Dvořák is for me, along with Brahms, the most outstanding musician of the present day.*" (in a letter dated November 27th, 1887).

Durata cca 14'

ORCHESTRA:

Flauto piccolo— Flauto I, II — Oboe I, II — Corno inglese — Clarinetto I, II — Fagotto I, II
Corno I, II, III, IV — Tromba I, II — Trombone I, II, III — Tuba — Timpani — Triangolo
Piatti — Gran Cassa — Arpa (ad. lib.) — Archi

HUSITSKÁ

9. VIII. 1883

ANTONÍN DVOŘÁK, op. 67

(1841—1904)

Lento, ma non troppo ♩ = 60

5

Flauto piccolo

Flauto I. II.

Oboi I. II.

Corno inglese

Clarineti I. II. B

Fagotti I. II.

I. II. F

Corni

III. IV. C

Trombe I. II. C

I. II.

Tromboni

III. e Tuba

Timpani D, G

Triangolo

Piatti

Gran Cassa

Arpa

(ad libitum)

Lento, ma non troppo ♩ = 60

I.

Violini

II.

Viole

Violoncelli

Contrabassi

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

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

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

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

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

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

Fl. picc. *a 2*

Fl. I. II. *p* *sfz* *p*

Ob. I. II. *p* *sfz* *p*

Cl. I. II. C *p* *sfz* *p*

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

I. II. F
Cor. *p* *p cresc.*

III. IV. C

Trbe I. II. C *pp* *sfp* *pp*

I. II.
Trbni

III. e Tb. *pp* *pp*

Timp. D, G *tr* *pp* *tr*

Piatti *pp*

Gr. Cassa *pp*

Arpa

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

II. *pp* *mf* *pp*

Vle *p* *sfz* *p*

Vlc. *arco* *pizz.* *arco*

Cb. *p* *sfz* *p*

35

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II.

Trbni

III. e. Tb.

Timp. D, G

Piatti

Gr. Cassa

Arpa

I.

Viol.

II.

Vle

Vlc.

Cb.

sfz

f

ff

mf

pizz.

arco

arco

[D muta in E]

a 2

Fl. picc. *ff*

Fl. I. II. *a2*

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. E, G

Piatti

Gr. Cassa

I. *fz pp*

Viol. II. *fz pp*

Vle *fz pp*

Vlc. *fz pp*

Cb. *fz*

dim.

dim.

dim.

dim.

pp dim.

B 45

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e Tb.

Timp. E, G

Piatti

Gr. Cassa

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

pp

p

cresc.

f

fz

pp

f

p

[E muta in C]

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

f *dim.* *p* *p* *cresc.*

sfz *dim.* *p* *p* *cresc.*

pp *pp* [*pp*]

p

p dim. *pp* *pp* *spicc.* *p* *cresc.*

p dim. *pp* *pp* *pizz.* *cresc.*

pp *pizz.* *cresc.*

pp *cresc.*

Fl. picc. *f* *a2* *cresc.* *ff* *p.*

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

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

Cl. I. II. C *fz*

Fag. I. II. *fz*

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

Cor. III. IV. C *mf* *f* *f*

Trbe I. II. C *mf* *f* *f*

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

III. e Tb. *f* *f* *f cresc.*

Timp. C, G *f* *f* *f cresc.*

Piatti *p* *p* *cresc.*

Gr. Cassa

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

II. Viol. *f* *ff* *ff*

Vle *mf* *f* *arco*

Vlc. *mf* *f* *arco*

Cb. *mf* *f* *f*

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. IIC

Fag. I. II. *a 2*, *fz*

I. II. F
Cor.

III. IV. C

Trbe I. IIC

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

fz

Fl. picc.
Fl. I. II.
Ob. I. II.
Cl. I. II. C
Fag. I. II.
I. II. F
Cor.
III. IV. C
Trbe I. II. C
I. II. Trbni
III. e Tb.
Timp. C, G
Piatti
Gr. Cassa
I. Viol.
II. Viol.
Vle
Vlc.
Cb.

The musical score is arranged in systems. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in C, and Bassoons I and II. The brass section includes Trumpets I and II in F, Cor Anglais, Trumpets III and IV in C, Trombones I and II in C, and Trombones III and Euphonium/Tuba. The percussion section includes Timpani (C and G), Cymbals, and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *a 2*), articulation (accents), and phrasing slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

D
65

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. C *p* *muta in B*

Fag. I. II. *a 2* *pp.* *dim.*

I. II. F
Cor.

III. IV. C *a 2* *fp* *pp* *pp*

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G *tr* *fp* *pp*

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

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

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

Fl. I. II.

Ob. I. II.

Fag. I. II.

Timp. C, G

I. Viol.

II. Viol.

Vle

Vlc.

Cb.



Quasi allegro

poco a poco cresc. e string.

Fag. I. II.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Fag. I. II.

I. Viol.

II.

Vle

Vlc.

Cb.

Solo *f* 80

Allegro con brio $\text{♩} = 120$

Cl. I. II. B

Fag. I. II.

I. II. F Cor.

III. IV. C

I. II. Trbni

III. e Tb.

Timp. C, G

mf *a 2* *p* *cresc.* *fz* *fz* *mf* *dim.* *p*

pp *p* *fp* *pp*

pp *tr* *pp*

Allegro con brio $\text{♩} = 120$

I. Viol.

II.

Vle

Vlc.

Cb.

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

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

pp *p* *cresc.* *mf*

This musical score page, numbered 16 and 90, contains the following instruments and parts:

- Fl. picc.**: Piccolo flute, mostly rests.
- Fl. I. II.**: First and second flutes, playing a melodic line starting at measure 90 with dynamics *f*, *sfz*, *dim.*, and *p*, ending with *dimin.*
- Ob. I. II.**: First and second oboes, playing a melodic line similar to the flutes with dynamics *f*, *sfz*, *dim.*, and *p*, ending with *dimin.*
- Cl. I. II. B.**: First and second bass clarinets, playing a rhythmic accompaniment with dynamics *f*.
- Fag. I. II.**: First and second bassoons, playing a rhythmic accompaniment with dynamics *f* and *pp*.
- I. II. F. Cor.**: First and second French horns, playing a rhythmic accompaniment with dynamics *f*.
- III. IV. C.**: Third and fourth horns, playing a rhythmic accompaniment with dynamics *f*.
- Trbe I. II. C.**: First and second trumpets, playing a rhythmic accompaniment with dynamics *f*.
- I. II. Trbni**: First and second trombones, playing a rhythmic accompaniment with dynamics *pp* and *f*.
- III. e Tb.**: Third trombone and tuba, playing a rhythmic accompaniment with dynamics *pp* and *f*.
- Timp. C, G.**: Timpani (C and G), playing a rhythmic accompaniment with dynamics *f*.
- Piatti**: Cymbals, mostly rests.
- Gr. Cassa**: Grand drum, mostly rests.
- I. Viol.**: First violins, playing a melodic line with dynamics *ff*, *sfz*, and *espress.*
- II. Viol.**: Second violins, playing a rhythmic accompaniment with dynamics *ff*.
- Vle**: Violoncello, playing a rhythmic accompaniment with dynamics *ff*.
- Vlc.**: Viola, playing a rhythmic accompaniment with dynamics *ff*.
- Cb.**: Contrabass, playing a rhythmic accompaniment with dynamics *ff* and *p*.

E

95

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlo.

Cb.

pp

cresc.

dim.

p

pp

mf cresc.

più f

f

fz dim.

p

pp

pp cresc.

cresc.

fz

pp

cresc.

fz

pp

arco

cresc.

cresc.

fz

pp

cresc.

fz

pp

cresc.

fz

pp

100

105

Fl. picc. *pp*

Fl. I. II.

Ob. I. II. *p*

Cl. I. II. B. *p* *a 2* *fz* *mp*

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

I. II. F. Cor.

III. IV. C.

Trbe I. II. C.

I. II. Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I. Viol. *pp*

II. *p*

Vle *[fz]* *fz* *p*

Vlc. *p*

Cb. *p* *[cresc.]*

poco a poco crescendo

110

Fl. picc. *fz* *p* *fz* *più f* *fz* *f*

Fl. I. II. *fz* *mp* *fz* *più f* *fz* *f*

Ob. I. II. *fz* *p* *fz* *più f* *fz* *f*

Cl. I. II. B *fz* *mp* *fz* *più f* *fz* *f*

Fag. I. II. *fz* *mp* *fz* *più f* *fz* *f*

I. II. F Cor. *fz* *più f* *fz* *f*

III. IV. C *fz* *più f* *fz* *f*

Trbe I. II. C *fz*

I. II. Trbni

III. e Tb.

Timp. C, G *f* *f* *fz* *AAA*

Piatti

Gr. Cassa

poco a poco crescendo

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

II. *fz* *fz* *fz*

Vle *fz* *fz* *fz*

Vlc. *fz* *fz* *fz*

Cb. *fz* *fz* *fz*

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): *fz*, *f*, *f* *cresc.*, *ff*
- Fl. I.II.** (First Flute): *fz*, *f*, *f* *cresc.*, *ff*
- Ob. I.II.** (Oboe): *fz*, *f*, *f* *cresc.*, *ff*
- Cl. I.II. B.** (Clarinet in B): *fz*, *f*, *f* *cresc.*, *ff*
- Fag. I.II.** (Bassoon): *fz*, *f*, *f* *cresc.*, *ff*
- I. II. F. Cor.** (First and Second Cornets): *fz*, *f*, *fz* *fz*, *ff*
- III. IV. C.** (Third and Fourth Cornets): *fz*, *f*, *fz* *fz*, *ff*
- Trbe I. II. C.** (Trumpets in C): *fz*, *f*, *fz*, *fz*
- I. II. Trbni** (First and Second Trombones): *fz*, *fz*
- III. e. Tb.** (Third Trombone): *fz*
- Timp. C, G.** (Timpani): *fz*, *ff*
- Piatti** (Cymbals):
- Gr. Cassa** (Gong):
- I. Viol.** (First Violin): *fz*, *f*, *f* *cresc.*, *ff*
- II. Viol.** (Second Violin): *f*, *f*, *f* *cresc.*, *ff*
- Vle.** (Viola): *f*, *f*, [*cresc.*], *ff*
- Vlc.** (Violoncello): *f*, *f*, [*cresc.*], *ff*
- Cb.** (Double Bass): *fz*, *f*, [*cresc.*], *ff*

The score includes various musical notations such as dynamics (*fz*, *f*, *cresc.*, *ff*), articulation (*^*), and performance techniques like *a2* (second octave) and triplets (marked with '3').

This page of a musical score, numbered 21, features a variety of instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flute II (Fl. II.), Oboe II (Ob. II.), Clarinet in B-flat II (Cl. I. II. B), and Bassoon II (Fag. I. II.). The brass section consists of Horns II, III, and F (I. II. F Cor.), Trumpets I, II, and C (Trbe I. II. C), Trumpets I and II (I. II. Trbni), and Trombones III and E (III. e Tb.). The percussion section includes Timpani C and G (Timp. C, G), Cymbals (Piatti), and Grand Cassa (Gr. Cassa). The string section includes Violins I and II (Viol. I, II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It includes dynamic markings such as *cresc.*, *ff*, and *fz*, as well as articulation like accents and slurs. The number 120 is written above the first staff in the right-hand section. The bottom of the page shows the beginning of the next page with the number 22.

F grandioso

125

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. F Cor. *ff*

III. IV. C *ff*

Trbe I. II. C *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. C, G *ff*

Piatti

Gr. Cassa

grandioso

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Fl. picc. *tr* *mf* *fz* *fz*

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

Ob. I. II. *mf* *fz* *fz*

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

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

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

III. IV. C *ff* *fz* *fz*

Trbe I. II. C *ffz*

I. II. Trbni *ffz*

III. e Tb. *ffz*

Timp. C, G *tr* *ff* *pp* Solo *pp*

Piatti

Gr. Cassa

I. Viol. *ff* *mp*

II. *ff* *mp*

Vle *ff* *mp*

Vlc. *ff* *mp* *pizz.*

Cb. *ff* *mp*

130

sempre più *f*
135

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

sempre più *f*

I.

Viol.

II.

Vle.

Vlc.

Cb.

mf *cresc.* *f*

140

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

fz *ff* *f*

a 2

ff *fz* *f*

pp *f*

f *ff marc.* *fz* *fz fz fz fz fz*

ff marc. arco *fz* *fz fz fz fz fz*

f *ff marc.* *fz* *fz fz fz fz fz*

145

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

150

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

Un poco sostenuto

155

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Un poco sostenuto

I.
Viol.

II.

Vle

Vlc.

Cb.

160 *morendo* *poco a poco ritard.* 165

Fl. I. II. *p*

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

Cl. I. II. B *p*

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

Cor. III. IV. C *p*

morendo *poco a poco ritard.*

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp* *pizz.*

Cb. *pp*

G
in tempo 170

Fl. I. II.

Ob. I. II.

Cl. I. II. B Solo *p*

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

Cor. III. IV. C

in tempo

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

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

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

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

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

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

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



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

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

185

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. B *pp*

Fag. I. II. *pp*

Cor. III. IV. C *pp* *p*

I. Viol. *pp*

II. *pp* *cresc.*

Vle. *pp* *cresc.*

Vlc. *pp*

Cb. *pp*

190

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

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

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

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

Cor. III. IV. C *mf* *fz* *fz* *fz*

I. Viol. *mf*

II. *mf*

Vle. *mf*

Vlc. *mf* *arco*

Cb. *cresc.* *arco* *cresc.* *mf*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Ch.

f, *ff*, *mp*, *ff molto espressivo*, *f pizz.*

[>]

Detailed description: This page of a musical score, page 32, contains measures 195 through 200. The score is for a full orchestra and strings. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, and Cor Anglais. The brass section includes Trumpets I, II, and F, Trombones I, II, and C, and Tuba. The percussion section includes Timpani (E-flat and B), Cymbals, and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass plays a more melodic line. The strings play a steady eighth-note accompaniment. The score concludes with a *ff molto espressivo* marking and a *f pizz.* (pizzicato) instruction for the strings.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 34 and 205, contains the orchestral parts for measures 205 through 209. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II in B-flat (Cl. I. II. B), and Bassoons I and II (Fag. I. II.). The brass section includes French Horns I and II (I. II. F Cor.), Trumpets III and IV in C (III. IV. C), Trumpets I and II in C (Trbe I. II. C), Trombones I and II (I. II. Trbni), and Trombone III and Euphonium (III. e Tb.). The percussion section includes Timpani in E-flat and B (Timp. Es, B), Cymbals (Piatti), and Grand Cassa (Gr. Cassa). The string section includes Violins I and II (I. Viol., II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score features various musical notations such as dynamics (p, f, sf), articulation (accents), and phrasing slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

This page of a musical score, numbered 210, features a variety of instruments. The woodwind section includes Piccolo (Fl. picc.), Flute I and II (Fl. I. II.), Oboe I and II (Ob. I. II.), Clarinet I and II in B-flat (Cl. I. II. B), and Bassoon I and II (Fag. I. II.). The brass section consists of Horns I, II, F, and C (I. II. F Cor. III. IV. C), Trumpets I and II (I. II. Trbni), and Trombones I, II, and E-flat (III. e. Tb.). Percussion includes Timpani in E-flat and B (Timp. Es, B), Cymbals (Piatti), and Grand Cassa (Gr. Cassa). The string section includes Violins I and II (I. Viol. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 4/4 time signature. It contains various musical notations such as dynamics (f, cresc.), articulation (accents, slurs), and performance instructions (e.g., 'a2' for the piccolo). The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support.

The score includes parts for:

- Fl. picc.
- Fl. I. II.
- Ob. I. II.
- Cl. I. II. B
- Fag. I. II.
- I. II. F. Cor.
- III. IV. C
- Trbe I. II. C
- I. II. Trbni
- III. e Tb.
- Timp. Es, B
- Piatti
- Gr. Cassa
- I. Viol.
- II. Viol.
- Vle
- Vlc.
- Cb.

Dynamic markings include *ff*, *fz*, *fz fz*, *fz fz fz*, *fz fz fz fz*, *ff con forza*, and *ff con forza arco*. Some parts include *a2* and *b* markings.

220

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

225

Fl. picc. *p*

Fl. I. II. *a2*

Ob. I. II. *a2*

Cl. I. II. B *a2*

Fag. I. II. *sfz*

I. II. F
Cor.

III. IV. C

Trbe I. II. C *a2*

I. II.
Trbni *sfz*

III. e Tb. *a2*
sfz

Timp. Es, B *tr*

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc. *sfz*

Cb. *sfz*

230

235

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

fp

p

pp

f

pp

pizz.

tr

[>]

J

240

Poco tranquillo

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II.

Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

Poco tranquillo

I.

Viol.

II.

Vle

Vlc.

Cb.

245

Fl. picc. *pp*

Fl. I. II. *pp*

Ob. I. II.

Cl. I. II. B

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

I. II. F
Cor. *a2*

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb. *pp*

Timp. Es, B *tr*

Piatti

Gr. Cassa

I. *pp*

Viol. II. *pp*

Vle *pp*

Vlc. *pp*

Cb.

250

Fl. picc. *p*

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle *pp*

Vlc. *pp*
arco

Cb *pp*

K Più animato, quasi Tempo I.

Fl. picc. *mf* *sfz* 255

Fl. I. II.

Ob. I. II. *fp*

Cl. I. II. B. *fp*

Fag. I. II. *p*

I. II. F. Cor. *ff* *sfz* a2

III. IV. C.

Trbe I. II. C.

I. II. Trbni

III. e Tb.

Timp. Es, B

Piatti *Solo* *pp*

Gr. Cassa

Arpa *f* *sf* *dim.* 15 16

Più animato, quasi Tempo I.

I. Viol. *sfz* *pp*

II. *fpp*

Vle

Vlc *pp*

Cb.

Fl. picc. *p* 260

I. Fl. *p*

II. *p*

Ob. II. *p*

Cl. I. II. B. *a 2* *f* *p*

Fag. I. II. *f*

I. II. F. Cor. *a 2* *p* *fp*

III. IV. C.

Trbe I. II. C.

I. II. Trbni *ppp*

III. e Tb. *ppp*

Timp. Es, B

Piatti

Gr. Cassa

Arpa *p* *pp* *cresc.*

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

II. *p*

Vle *p* *fp* *p*

Vlc. *pizz.* *pp*

Cb. *pp*

Fl. picc.

I. Fl.

II. Fl.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F. Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e. Tb.

Timp. Es, B

Piatti

Gr. Cassa

Arpa

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

f

a 2

p

mf

fp

ff

pp

cresc.

pp arco

p

Fl. picc.

I. Fl.

II. Fl.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e Tb.

Timp. Es, B

Piatti

Gr. Cassa

Arpa

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

270

Fl. picc.

I. Fl. *fz*

II. Fl. *fz*

Ob. I. II. *fz*

Cl. I. II. B *fz*

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

I. II. F. Cor. *fz* *a2*

III. IV. C *fz*

Trbe I. II. C

I. II. Trbni

III. e Tb. *p.* *fz*

Timp. Es, B

Piatti

Gr. Cassa

Arpa *ff*

I. Viol. *mf*

II. Viol. *mf*

Vle *mf* *ff*

Vlc. *mf* *ff*

Cb. *mf* *fz*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e. Tb.

Timp. C, G

Piatti

Gr. Cassa

Arpa

I
Viol.

II.

Vle

Vlc.

Cb.

p

mf

sfz

ff

a 2

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

- Fl. picc.**: Piccolo flute, rests throughout.
- Fl. I. II.**: Flute I and II, play a melodic line starting in the third measure with dynamics *f* and *a 2*.
- Ob. I. II.**: Oboe I and II, play a melodic line starting in the third measure with dynamics *f* and *a 2*.
- Cl. I. II. B.**: Clarinet I and II in B-flat, rests throughout.
- Fag. I. II.**: Bassoon I and II, rests throughout.
- I. II. F. Cor.**: Trumpets I and II in F, rests throughout.
- III. IV. C.**: Trumpets III and IV in C, rests throughout.
- Trbe I. II. C.**: Trombones I and II in C, rests throughout.
- I. II. Trbni**: Trombones I and II, rests throughout.
- III. e Tb.**: Trombone III and Tuba, rests throughout.
- Timp. C, G**: Timpani in C and G, rests throughout.
- Piatti**: Cymbals, rests throughout.
- Gr. Cassa**: Grand Cassa, rests throughout.
- Arpa**: Arpa, plays a simple accompaniment in the first measure with dynamics *p*.
- I. Viol.**: Violin I, plays a melodic line with dynamics *mf*, *sfz*, and *f*.
- II. Viol.**: Violin II, plays a melodic line with dynamics *fz* and *f*.
- Vle**: Viola, plays a melodic line with dynamics *fz* and *f*.
- Vlc.**: Violoncello, plays a melodic line with dynamics *fz* and *f*.
- Cb.**: Contrabasso, plays a melodic line with dynamics *fz* and *f*.

L

280

285

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II. *a 2*
ff

Cl. I. II. B *a 2*
f

Fag. I. II. *a 2*
f

I. II. F
Cor. *a 2*
III. IV. C *ff*

Trbe I. II. C

I. II. Trbni

III. e Tb. *fp*

Timp. C, G

Piatti

Gr. Cassa *pp*

Arpa

I. Viol. *ff marcatisimo*

II. Viol. *ff marcatisimo*

Vle *ff marcatisimo*

Vlc. *ff marcatisimo*

Cb. *fz*

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

- Fl. picc.**: Piccolo flute, playing a melodic line with accents.
- Fl. I. II.**: Flutes I and II, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- Ob. I. II.**: Oboes I and II, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- Cl. I. II. B.**: Clarinets I and II in B-flat, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- Fag. I. II.**: Bassoons I and II, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- I. II. F. Cor.**: Trumpets I and II in F, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- III. IV. C.**: Trumpets III and IV in C, playing a melodic line with accents and a 2nd octave marking (*a 2*).
- Trbe I. II. C.**: Trombones I and II in C, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *ff*.
- I. II. Trbni**: Trombones I and II, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *mf*.
- III. e Tb.**: Trombone III and Euphonium, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *fz*.
- Timp. C, G.**: Timpani in C and G, playing a rhythmic pattern marked *f*.
- Piatti**: Cymbals, playing a rhythmic pattern marked *p*.
- Gr. Cassa**: Grand Drum, playing a rhythmic pattern marked *p*.
- Arpa**: Harp, playing a rhythmic pattern marked *p*.
- I. Viol.**: Violin I, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *f*.
- II. Viol.**: Violin II, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *f*.
- Vle**: Viola, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *f*.
- Vlc.**: Violoncello, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *f*.
- Cb.**: Contrabasso, playing a melodic line with accents and a 2nd octave marking (*a 2*), marked *fz*.

290

295

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. F
Cor. *ff*

III. IV. C *ff*

Trbe I. II. C *ff* *a 2*

I. II. Trbni *ff* *ffz*

III. e Tb. *ff* *ffz*

Timp. C, G *tr*

Piatti *ff*

Gr. Cassa *ff*

Arpa

I. Viol. *ff* *fz*

II. Viol. *ff* *fz*

Vle *ff* *fz*

Vlc. *ff* *fz*

Cb. *ff* *fz*

p

This page of a musical score, numbered 53, contains the following instruments and parts:

- Fl. picc.**: Piccolo flute, marked with *a 2* and a dynamic of *ffz*.
- Fl. I. II.**: First and second flutes, marked with *a 2*.
- Ob. I. II.**: First and second oboes.
- Cl. I. II. B.**: First and second clarinets in B-flat.
- Fag. I. II.**: First and second bassoons.
- I. II. F. Cor.**: First and second French horns.
- III. IV. C.**: Third and fourth horns in C.
- Trbe I. II. C.**: Trumpets in C, marked with *a 2*.
- I. II. Trbni III. e Tb.**: First and second trombones and tubas, marked with *ffz* and *fz*.
- Timp. C, G**: Timpani in C and G.
- Piatti**: Cymbals.
- Gr. Cassa**: Grand cauldron.
- Arpa**: Harp.
- I. Viol.**: First violins, marked with *fz* and *ff*.
- II. Viol.**: Second violins, marked with *fz* and *ff*.
- Vle**: Violins, marked with *fz* and *ff*.
- Vlc.**: Violas, marked with *fz* and *ff*.
- Cb.**: Cellos, marked with *fz* and *ff*.

The score includes various musical notations such as dynamics (*fz*, *ff*), articulation (*a 2*), and performance markings like *tr* (trills) and *3* (triplets). The tempo marking *300* is present at the top right of the woodwind section.

M

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

fz *a 2* *f* *dim.* *dim.* *dim.*

*a 2 *)* *fz*

f *dim.*

*) Simrock: con sorlini

305

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Platti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B *a 2 poco marc. mp*

Fag. I. II. *p*

I. II. F

Cor. *a 2 p*

III. IV. C *pp*

Trbe I. II. C

I. II. Trbni

III. e Tb. *p*

Timp. C, G *tr p*

Piatti.

Gr. Cassa

Arpa

I. Viol. *p*

II. Viol. *pp pizz. p*

Vle. *pp arco p*

Vlc. *pizz. p arco p*

Cb. *p*

Detailed description: This is a page of a musical score for orchestra and strings, numbered 56 and 310. The score is arranged in systems. The first system includes woodwinds: Flute piccolo, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, and Bassoons I and II. The second system includes brass: Horns I, II, and F; Cor Anglais; Trumpets III, IV, and C; Trombones I, II, and C; Trumpets I, II; and Trombones III and E. The third system includes percussion: Timpani C and G, Cymbals, and Grand Cassa. The fourth system is for the Harp. The fifth system is for strings: Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *mp*, *p*, and *tr*. Performance instructions include *a 2 poco marc.*, *pizz.*, and *arco*. The key signature has two flats, and the time signature is 4/4. The music shows a transition in the strings from a *pizzicato* texture to an *arco* texture with triplets in the later measures.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

ffp

p *dimin.*

pp

cresc.

a 2

tr

muta in D, A

Detailed description: This is a page of a musical score for orchestra and strings, numbered 315 and marked with a large 'N'. The score is arranged in systems. The first system includes Flute piccolo, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, and Bassoons I and II. The second system includes Cor Anglais I and II, Horns III and IV in C, Trumpets I and II in C, and Trombones I and II in C. The third system includes Trumpets I and II in B-flat, Trombones III and Euphonium/Tuba, Timpani C and G, Cymbals, and Grand Cassa. The fourth system is for the Arpa (Harp). The fifth system is for the strings: Violins I and II, Viola, Violoncello, and Contrabass. The music is in a key with two flats and a 4/4 time signature. Dynamics range from *ffp* (fortissimo piano) to *pp* (pianissimo). Performance instructions include *dimin.* (diminuendo), *cresc.* (crescendo), *a 2* (second ending), *tr* (trill), and *muta in D, A* (change timpani to D and A). The flute I and II parts have a melodic line starting in measure 317 with a *cresc.* marking. The woodwinds and strings generally follow a *dimin.* pattern from measure 315 to 317, reaching *pp* by measure 318.

This musical score page, numbered 58 and 320, contains the following parts and dynamics:

- Fl. picc.**: Flute piccolo, rests.
- Fl. I. II.**: Flutes I and II, play a melodic line starting at measure 315, dynamics *p*.
- Ob. I. II.**: Oboes I and II, play a melodic line starting at measure 315, dynamics *p*.
- Cl. I. II. B.**: Clarinets I and II in B-flat, play a melodic line starting at measure 315, dynamics *p*.
- Fag. I. II.**: Bassoons I and II, play a melodic line starting at measure 315, dynamics *p*.
- I. II. F. Cor.**: Trumpets I, II, and F, play a melodic line starting at measure 315, dynamics *p*.
- III. IV. C.**: Trumpets III, IV, and C, play a melodic line starting at measure 315, dynamics *p*.
- Trbe I. II. C.**: Trombones I, II, and C, play a melodic line starting at measure 315, dynamics *p*.
- I. II. Trbni**: Trombones I and II, play a melodic line starting at measure 315, dynamics *p*.
- III. e Tb.**: Trombone III and Eb, play a melodic line starting at measure 315, dynamics *p*.
- Timp. D, A**: Timpani D and A, rests.
- Piatti**: Cymbals, rests.
- Gr. Cassa**: Grand Cassa, rests.
- Arpa**: Arpa, accompaniment throughout.
- I. Viol.**: Violins I, play a melodic line starting at measure 315, dynamics *p*.
- II. Viol.**: Violins II, play a melodic line starting at measure 315, dynamics *p*.
- Vle**: Violas, play a melodic line starting at measure 315, dynamics *p*.
- Vlc.**: Violas, play a melodic line starting at measure 315, dynamics *p*.
- Cb.**: Cellos, play a melodic line starting at measure 315, dynamics *p*.

Dynamic markings include *p*, *ffp*, *fz*, and *dim.*. The score is in a key signature of two flats and a 4/4 time signature.

325

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

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

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

Cl. I. II. B *pp* *p* *a₂*

Fag. I. II. *pp* *p* *a₂* *p*

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

III. IV. C *pp* *p*

Trbe I. II. C *pp* *p*

I. II. Trbni *pp* *p*

III. e Tb. *pp* *p*

Timp. D, A

Piatti

Gr. Cassa *pp*

Arpa *p*

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

II. Viol. *pp* *pizz.* *arco*

Vle *pp* *pizz.* *arco*

Vlc. *pp* *p*

Cb. *pp* *p*

*) Simrock: senza sord.

330

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. D, A

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

335 340

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II. *a 2*

Cl. I. II. B *a 2* muta in C

Fag. I. II. *a 2*

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni *a 2*

III. e Tb.

Timp. D, A

Piatti

Gr. Cassa

Arpa

I. Viol. *fz* *ff*

II. *ff*

Vle *ff*

Vlc. *fz* *ff*

Cb. *fz* *ff*

This musical score page contains the following parts and markings:

- Fl. picc.**: Rests in measures 345-348.
- Fl. I. II.**: Rests in measures 345-348.
- Ob. I. II.**: *f* in measure 345, *[fz]* in measure 346, *f* in measure 347, *ff* in measure 348.
- Cl. I. II. C.**: *f* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- Fag. I. II.**: *f* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- I. II. F. Cor.**: *f* in measure 345, *fz* in measure 346, *ff* in measure 348.
- III. IV. C.**: *f* in measure 345, *fz* in measure 346, *ff* in measure 348.
- Trbe I. II. C.**: *fz* in measure 346, *ff* in measure 348.
- I. II. Trbni**: *fp* in measure 345, *fz* in measure 346, *ff* in measure 348.
- III. e. Tb.**: *fp* in measure 345, *fz* in measure 346, *ff* in measure 348.
- Timp. D, A**: *f* in measure 345, *tr* in measure 346, *f* in measure 347, *ff* in measure 348.
- Piatti**: Rests in measures 345-348.
- Gr. Cassa**: Rests in measures 345-348.
- Arpa**: Rests in measures 345-348.
- I. Viol.**: *f* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- II. Viol.**: *ff* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- Vle.**: *ff* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- Vlc.**: *ff* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.
- Cb.**: *fz* in measure 345, *fz* in measure 346, *f* in measure 347, *ff* in measure 348.

350

Fl. picc. *a 2*

Fl. I. II. *a 2*

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

Cl. I. II. C *fz*

Fag. I. II. *fz*

I. II. F

Cor. III. IV. C *a 2* *ff*

Trbe I. II. C

I. II. Trbni

III. e Tb.

Timp. D, A

Piatti *ff*

Gr. Cassa *ff*

Arpa

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Fl. picc.

Fl. I. II.

Ob. I. II. *a 2*

Cl. I. II. C

Fag. I. II. *ff*

I. II. F
Cor. *a 2*

III. IV. C *ff*

Trbe I. II. C

I. II. Trbni *fp*

III. e Tb. *fp*

Timp. D, A

Piatti

Gr. Cassa

Arpa

I. Viol. *f*

II. *f*

Vle *f*

Vlc. *f*

Cb. *fz*

Detailed description: This page of a musical score, page 64, contains measure 355. The score is for a full orchestra and strings. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II (marked *a 2*), Clarinets I and II in C, Bassoons I and II (marked *ff*), and Cor Anglais I and II (marked *a 2*). The brass section includes Trumpets I and II (marked *fp*), Trumpets III and IV in C (marked *ff*), Trombones I and II (marked *fp*), and Trombones III and Euphonium (marked *fp*). The percussion section includes Timpani D and A, Cymbals, and Grand Cassa. The keyboard section includes the Arpa. The string section includes Violins I and II (marked *f*), Viola (marked *f*), Violoncello (marked *f*), and Contrabass (marked *fz*). The score shows various dynamics such as *ff*, *fz*, and *fp*, and includes performance markings like *a 2* and *fz*.

This page contains a musical score for measures 357 through 360. The instruments listed on the left are:

- Fl. picc.
- Fl. I. II.
- Ob. I. II.
- Cl. I. II. C
- Fag. I. II.
- I. II. F. Cor.
- III. IV. C
- Trbe I. II. C
- I. II. Trbni
- III. e Tb.
- Timp. D, A
- Piatti
- Gr. Cassa
- Arpa
- I. Viol.
- II. Viol.
- Vle
- Vlc.
- Cb.

The score features various dynamics such as *fz*, *f*, *ff*, and *ffz*, along with articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes timpani, cymbals, and a large drum. The harp and string sections are also present, with the strings playing a prominent role in the lower register.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. D, A

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

a 2

f marcato

tr

ff

ff

ff

ff

ff

ff

poco a poco stringendo

370

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II.

Trbni

III. e Tb.

Timp. D, A

Piatti

Gr. Cassa

Arpa

poco a poco stringendo

I.

Viol.

II.

Vle

Vlc.

Cb.

375

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

The musical score for page 68, measures 375-379, is presented in a standard orchestral layout. The instruments listed on the left are: Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. C, Fag. I. II., I. II. F Cor., III. IV. C, Trbe I. II. C, I. II. Trbni, III. e Tb., Timp. C, G, Piatti, Gr. Cassa, Arpa, I. Viol., II., Vle, Vlc., and Cb. The score shows a complex texture with many instruments playing active parts. Dynamics such as *sfz* (sforzando) and *fz* (forzando) are frequently used throughout the passage. The key signature has one sharp (F#), and the time signature is 4/4. The Flute I and II, Oboe I and II, and Clarinet I and II parts have a dynamic marking of *a 2* at the beginning of the first measure. The Bassoon I and II parts have a dynamic marking of *fz* at the beginning of the first measure. The Horn I and II (F) parts have a dynamic marking of *fz* at the beginning of the first measure. The Trumpet I and II (C) parts have a dynamic marking of *sfz* at the beginning of the first measure. The Trumpet III and Trombone parts have a dynamic marking of *sfz* at the beginning of the first measure. The Timpani C and G parts have a dynamic marking of *sfz* at the beginning of the first measure. The Cymbals, Snare Drum, and Harp parts are marked with rests. The Violin I and II parts have a dynamic marking of *fz* at the beginning of the first measure. The Viola part has a dynamic marking of *fz* at the beginning of the first measure. The Violoncello part has a dynamic marking of *fz* at the beginning of the first measure. The Contrabass part has a dynamic marking of *fz* at the beginning of the first measure. The score is written in a clear, legible hand, with notes and rests clearly marked on the staves.

P

This musical score page contains the following instruments and parts:

- Fl. picc.
- Fl. I. II.
- Ob. I. II.
- Cl. I. II. C
- Fag. I. II.
- I. II. F Cor.
- III. IV. C
- Trbe I. II. C
- I. II. Trbni
- III. e. Tb.
- Timp. C, G
- Piatti
- Gr. Cassa
- Arpa
- I. Viol.
- II. Viol.
- Vle
- Vlc.
- Cb.

The score is divided into four measures. The first measure (377) starts with a dynamic of *ff*. The second measure (378) features a *P* (piano) dynamic and a *fff* dynamic. The third measure (379) includes a *380* marking and a *fz* dynamic. The fourth measure (380) continues with a *fz* dynamic. The string section (Violins I & II, Violas, Cellos, and Double Basses) plays a rhythmic pattern of eighth notes throughout. The woodwinds and brasses play chords and melodic lines, with various dynamics and articulations. The percussion section (Timpani, Cymbals, Triangles, and Gong) provides a steady rhythmic accompaniment.

Tempo I.

molto tranquillo

385 390

Fl. picc. a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

pp *p*

Soli

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e Tb.

pp *a 2 marcato* *p*

fz *pp*

fz *pp*

Timp. C, G

Piatti

Gr. Cassa

sempre marcato

Arpa

mp

Tempo I.

molto tranquillo

I. Viol.

II.

Vle

Vlc.

Cb.

pp *pp* *pp espr.* *pp espressivo*

pp *pp*

395

400

The score is divided into several systems of staves:

- Flutes:** Fl. picc. (Piccolo), Fl. I. II. (First and Second Flutes). The Fl. I. II. part includes a "Solo" section and dynamic markings of *mf*, *p*, and *dim.*
- Woodwinds:** Ob. I. II. (Oboes), Cl. I. II. C (Clarinets in C), Fag. I. II. (Bassoons). Dynamics include *p cresc.*, *mf*, *p*, and *dim.*
- Horns:** I. II. F (French Horns), Cor. (Cor Anglais), III. IV. C (Trumpets in C). Dynamics include *cresc.*, *mf*, and *p*. The Cor part has a marking of "a 2".
- Trumpets and Trombones:** Trbe I. II. C (Trumpets in C), I. II. Trbni (Trombones I and II), III. e Tb. (Trombone III and Euphonium).
- Percussion:** Timp. C, G (Timpani), Piatti (Cymbals), Gr. Cassa (Gong). Dynamics include *mf*, *p*, and *dim.*
- Arpa (Harp):** Dynamics include *cresc.*, *f*, and *dim.*
- Strings:** I. Viol. (Violin I), II. Viol. (Violin II), Vle (Viola), Vlc. (Violoncello), Cb. (Contrabasso). Dynamics include *cresc.*, *mf*, *dim.*, and *p*.

The score features various musical notations such as slurs, accents, and dynamic markings (*cresc.*, *mf*, *p*, *dim.*) throughout.

sempre più dimin.

Fl. picc.
Fl. I. II.
Ob. I. II.
Cl. I. II. C
Fag. I. II.

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

Timp. C, G
Piatti
Gr. Cassa

Arpa

sempre più dimin.

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

morendo

poco a poco ritard.

410

415

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F

Cor.

III. IV. C

Trbe I. II. C

I. II.

Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Arpa

morendo

poco a poco ritard.

I.

Viol.

II.

Vle

Vlc.

Cb.

The musical score is arranged in systems. The first system includes Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. The second system includes I. II. F Cor., III. IV. C, Trbe I. II. C, I. II. Trbni, and III. e Tb. The third system includes Timp. C, G, Piatti, and Gr. Cassa. The fourth system includes Arpa. The fifth system includes I. Viol., II. Viol., Vle, Vlc., and Cb. The score features various musical notations such as notes, rests, dynamics (ppp, mp), and performance instructions like 'morendo' and 'poco a poco ritard.'. Measure numbers 410 and 415 are indicated at the top.

R
Tempo I.

420

425

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

pp

pp

pp

pp

pp

I. II. F

Cor.

III. IV. C

a 2

pp

Trbe I. II. C

I. II.

Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Trgl.

pp

Arpa

Tempo I.

I.

Viol.

II.

Vle

Vlc.

Cb.

pp

pp

pp

pp

pizz. pp

430

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II. *pp*

Cl. I. II. C *a 2*
pp

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Trgl.

Arpa

I.
Viol.

II.

Vle

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 75, contains measures 430 through 435. The score is arranged in systems. The first system includes Fl. picc., Fl. I. II. (marked *a 2*), Ob. I. II. (marked *pp*), Cl. I. II. C (marked *a 2* and *pp*), and Fag. I. II. The second system includes I. II. F Cor., III. IV. C, Trbe I. II. C, I. II. Trbni, and III. e Tb. The third system includes Timp. C, G, Piatti, Gr. Cassa, and Trgl. The fourth system includes Arpa. The fifth system includes I. Viol., II. Viol., Vle, Vlc., and Cb. The Fl. I. II. part features a melodic line with eighth-note patterns and a triplet in measure 435. The Ob. I. II. part plays chords, with a triplet in measure 435. The Cl. I. II. C part has a melodic line with a triplet in measure 435. The Trgl. part has a steady eighth-note accompaniment. The string parts (Viol., Vle, Vlc., Cb.) have long notes in the first four measures and more active patterns in the last two measures.

435 [>] 440

Fl. picc. *pp*

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. C *pp*

Fag. I. II. *pp*

I. II. F *a 2* *pp*

Cor. III. IV. C *pp*

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

I. II. Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Trgl.

I. Viol. *ppp*

II. Viol. *ppp*

Vle. *ppp*

Vlc. *ppp*

Cb. *ppp*

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 435 to 440. The score is arranged in systems. The first system includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II in C (Cl. I. II. C), and Bassoons I and II (Fag. I. II.). The second system includes Flute III in F (I. II. F), Cor Anglais (Cor. III. IV. C), Trumpets I and II in C (Trbe I. II. C), Trumpets III and IV in B-flat (I. II. Trbni), and Trombones III and Eb (III. e Tb.). The third system includes Timpani C and G (Timp. C, G), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The fourth system includes Violins I and II (Viol. I, II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). The score features various dynamics such as *pp*, *ppp*, and *p*. There are also performance markings like *a 2* and *senza sord.* (without mutes). The Piccolo Flute part has a dynamic marking of *pp* and a breath mark *[>]*. The Flute I and II parts also have *pp* dynamics. The Clarinet I and II parts have *pp* dynamics. The Bassoon I and II parts have *pp* dynamics. The Flute III part has *a 2* and *pp* dynamics. The Cor Anglais part has *pp* dynamics. The Trumpet I and II parts have *p* dynamics and a marking *senza sord.* The Trumpets III and IV parts have *ppp* dynamics. The Viola part has *ppp* dynamics. The Violoncello part has *ppp* dynamics. The Double Bass part has *ppp* dynamics. The Timpani, Cymbals, Grand Cassa, and Triangle parts have various rhythmic markings.

445

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vlc.

Cb.

a 2

p

p senza sord.

pp

pp arco

pp

This musical score page contains the following parts and markings:

- Fl. picc.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*. Measure 455 starts with a *p* dynamic.
- Fl. I. II.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- Ob. I. II.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- Cl. I. II. C.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- Fag. I. II.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- I. II. F. Cor.**: Measures 450-455. Dynamics: *fz*, *fz*, *p*, *fz*.
- III. IV. C.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- Trbe I. II. C.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- I. II. Trbni**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- III. e Tb.**: Measures 450-455. Dynamics: *fz*, *fz*, *cresc.*, *fz*.
- Timp. C, G**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- Piatti**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- Gr. Cassa**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- I. Viol.**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- II. Viol.**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- Vle**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- Vlc.**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.
- Cb.**: Measures 450-455. Dynamics: *fz*, *fz*, *fz*.

460

Fl. picc. *fz* *f* *f cresc.*

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

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

Cl. I. II. C *fz* *f* *f cresc.*

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

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

III. IV. C

Trbe I. II. C

I. II. Trbni

III. e Tb.

Timp. C, G *fz* *f*

Piatti

Gr. Cassa

I. Viol. *fz* *f*

II. *f*

Vle *f*

Vlc. *fz* *f*

Cb. *fz* *f*

Detailed description: This is a page of a musical score for an orchestra, page 79, measures 455-460. The score is arranged in systems. The first system includes Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. The second system includes I. II. F Cor., III. IV. C, Trbe I. II. C, I. II. Trbni, and III. e Tb. The third system includes Timp. C, G, Piatti, and Gr. Cassa. The fourth system includes I. Viol., II. Viol., Vle, Vlc., and Cb. The Fl. picc. part starts with a forte (*fz*) dynamic and moves to *f* and then *f cresc.* at measure 460. The Fl. I. II. part enters at measure 460 with a second octave (*a 2*) and *f cresc.* dynamic. The Ob. I. II. part also enters at measure 460 with a second octave (*a 2*) and *f cresc.* dynamic. The Cl. I. II. C part starts with *fz* and moves to *f* and then *f cresc.* at measure 460. The Fag. I. II. part starts with *fz* and moves to *f* and then *f cresc.* at measure 460. The I. II. F Cor. part starts with *fz* and moves to *f* at measure 460. The Timp. C, G part starts with *fz* and moves to *f* at measure 460. The I. Viol. part starts with *fz* and moves to *f* at measure 460. The II. Viol. part starts with *f* at measure 460. The Vle part starts with *f* at measure 460. The Vlc. part starts with *fz* and moves to *f* at measure 460. The Cb. part starts with *fz* and moves to *f* at measure 460. The Fl. I. II., Ob. I. II., Cl. I. II. C, Fag. I. II., and I. Viol. parts have melodic lines with slurs and accents. The Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. parts have a key signature change to one flat at measure 460. The Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. parts have a dynamic change to *f cresc.* at measure 460. The Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. parts have a key signature change to one flat at measure 460. The Fl. I. II., Ob. I. II., Cl. I. II. C, and Fag. I. II. parts have a dynamic change to *f cresc.* at measure 460.

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. C *ff*

Fag. I. II. *ff*

I. II. F Cor. *ff*

III. IV. C *ff*

Trbe I. II. C *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. C, G *f*

Piatti *ff*

Gr. Cassa *ff*

I. Viol. *ff*

II. Viol. *ff*

Vle *ff*

Vlc *ff*

Cb. *ff*

470

Fl. picc. *ff* *a 2*

Fl. I II *ff*

Ob. I II *ff* *a 2*

Cl. I II C *ff*

Fag. I II *ff* *fz*

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

III. IV. C *ff*

Trbe I. II. C *ff* *fz*

I. II. Trbni *ff* *fz*

III. e Tb. *ff*

Timp. C, G *ff*

Piatti

Gr. Cassa

I. Viol. *ff* *fz*

II. Viol. *ff* *fz*

Vle. *ff* *fz*

Vlc. *ff* *fz*

Cb. *ff* *fz*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

f *pp* *p*

fz *pp* *p*

fz *pp* *p*

fz *pizz.* *p*

fz *p* *p*

fz *fz* *fz*

a²

p^{l.} *p^{l.}*

[>] *[>]*

This musical score page contains the following parts and markings:

- Fl. picc.**: Rests throughout.
- Fl. I. II.**: Treble clef, *a2* (second octave), *fz*, *ff*.
- Ob. I. II.**: Treble clef, *a2* (second octave), *fz*, *ff*.
- Cl. I. II. C**: Treble clef, *a2* (second octave), *fz*, *ff*.
- Fag. I. II.**: Bass clef, *fz (cresc.)*, *ff*.
- I. II. F Cor.**: Treble clef, *a2* (second octave), *fz*, *ff*.
- III. IV. C**: Treble clef, *a2* (second octave), *fz*, *ff*.
- Trbe I. II. C**: Treble clef, *fz*, *ff*.
- I. II. Trbni**: Bass clef, *ff*.
- III. e. Tb.**: Bass clef, *ff*.
- Timp. C, G**: Bass clef, *ff*, *tr* (trill).
- Piatti**: Rests throughout.
- Gr. Cassa**: Rests throughout.
- I. Viol.**: Treble clef, *fz*, *cresc.*, *ff*.
- II. Viol.**: Treble clef, *fz*, *cresc.*, *ff*.
- Vle**: Bass clef, *fz*, *f*, *cresc.*, *ff*.
- Vlc.**: Bass clef, *fz*, *cresc.*, *ff*.
- Cb.**: Bass clef, *fz*, *cresc.*, *ff*.

grandioso

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): Rests until measure 490, then plays a melodic line starting on a2.
- Fl. I. II.** (First and Second Flutes): Rests until measure 490, then plays *ff*.
- Ob. I. II.** (First and Second Oboes): Rests until measure 490, then plays *ff*.
- Cl. I. II. C.** (First and Second Clarinets in C): Rests until measure 490, then plays *ff*.
- Fag. I. II.** (First and Second Bassoons): Rests until measure 490, then plays *ff*.
- I. II. F. Cor.** (First and Second French Horns): Rests until measure 490, then plays *ff*.
- III. IV. C.** (Third and Fourth Clarinets in C): Rests until measure 490, then plays *ff*.
- Trbe I. II. C.** (First and Second Trumpets in C): Rests until measure 490, then plays *ff*.
- I. II. Trbni** (First and Second Trombones): Rests until measure 490, then plays *ff*.
- III. e Tb.** (Third Trombone and Tuba): Rests until measure 490, then plays *ff*.
- Timp. C, G.** (Timpani in C and G): Rests until measure 490, then plays *ff* with a trill.
- Piatti** (Cymbals): Rests until measure 490, then plays *ff*.
- Gr. Cassa** (Gong): Rests until measure 490, then plays *ff*.
- I. Viol.** (First Violins): *con forza* until measure 490, then *ff*.
- II. Viol.** (Second Violins): *con forza* until measure 490, then *ff marcato*.
- Vle.** (Violas): *con forza* until measure 490, then *ff marcato*.
- Vlc.** (Violoncellos): *ff* until measure 490, then *con forza*.
- Cb.** (Contrabass): *ff* until measure 490, then *con forza*.

The score is marked **grandioso** starting at measure 490. Dynamic markings include *ff* (fortissimo), *con forza*, and *ff marcato*. Performance instructions include accents (^) and breath marks (v).

495

This musical score page, numbered 85, contains measures 495 through 500. The instrumentation includes woodwinds (Piccolo Flute, Flutes I & II, Oboes I & II, Clarinets I, II, & C, Bassoon I & II), brass (Trumpets I, II, F, Cor, Trumpets III, IV, C, Trombones I, II, C, Trombones I, II, Basses III & Eb), percussion (Timpani C & G, Cymbals, Snare Drum, Bass Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score features various musical notations such as dynamics (ff), accents (^), and articulation marks. The woodwinds and brass sections play sustained chords and melodic lines, while the strings play a rhythmic accompaniment with triplets and sixteenth notes. The percussion provides a steady pulse. The page concludes with a repeat sign and a fermata over the final measure.

Fl. picc.
Fl. I. II.
Ob. I. II.
Cl. I. II. C
Fag. I. II.
I. II. F
Cor.
III. IV. C
Trbe I. II. C
I. II.
Trbni
III. e Tb.
Timp. C, G
Piatti
Gr. Cassa
I.
Viol.
II.
Vle
Vlc.
Cb.

marcatissimo

fz

505

This musical score page, numbered 87, contains measures 505 through 508. The instrumentation includes woodwinds (Piccolo, Flutes I & II, Oboes I & II, Clarinets I, II, & C, Bassoons I & II), brass (Trumpets I, II, & F; Horns III, IV, & C; Trombones I, II, & C; Trumpets I & II; Trombones III & E), percussion (Timpani C & G, Cymbals, Snare Drum, Bass Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score features a complex woodwind and string texture with dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The woodwinds play rapid sixteenth-note passages, while the strings provide a rhythmic accompaniment with triplets and sixteenth-note patterns. The percussion parts include cymbal and snare drum accents. The overall texture is dense and dynamic.

This musical score page, numbered 88 and 510, is marked with a 'T' in the top right corner. It contains the following parts and markings:

- Fl. picc.**: Piccolo flute part.
- Fl. I. II.**: First and second flute parts.
- Ob. I. II.**: First and second oboe parts.
- Cl. I. II. C.**: First and second clarinet in C parts.
- Fag. I. II.**: First and second bassoon parts.
- I. II. F. Cor.**: First and second French horn parts.
- III. IV. C.**: Third and fourth clarinet in C parts.
- Trbe I. II. C.**: First and second trumpet in C parts.
- I. II. Trbni**: First and second trombone parts.
- III. e Tb.**: Third trombone and tuba part.
- Timp. C, G**: Timpani in C and G.
- Piatti**: Cymbals.
- Gr. Cassa**: Grand Cassa (bass drum).
- I. Viol.**: First Violin part.
- II. Viol.**: Second Violin part.
- Vle**: Viola part.
- Vlc.**: Violoncello (Cello) part.
- Cb.**: Contrabasso (Double Bass) part.

Dynamic markings include *fz* (forzando), *ff* (fortissimo), and *a2* (second octave). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

515

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

a2

f

ff

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

fz

ff

525

a2

cresc.

fz

ff

530

I. II. F
Cor.

III. IV. C

Trbe I. II. C

cresc.

fz

ff

Sole a2

f

I. II.
Trbni
III. e. Tb.

Timp. C, G

Piatti

Gr. Cassa

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

ff

fz

fz

fz

fz

U
Più animato

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

Più animato

I.
Viol.

II.

Vle.

Vlc.

Cb.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

The musical score consists of 14 staves. The woodwind section includes Piccolo Flute, Flutes I & II, Oboes I & II, Clarinets I & II in C, Bassoons I & II, and Cor Anglais. The brass section includes Trumpets I & II, Trombones I & II, and Trombones III & Euphonium. The percussion section includes Timpani C and G, Snare Drum, and Bass Drum. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *fz* (forzando), *ff* (fortissimo), and *a2* (second octave). There are also trills and triplets indicated in the woodwind parts.

ritardando

in tempo

545

This page of a musical score, numbered 94, features a variety of instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I, II, and C (Cl. I. II. C), and Bassoons I and II (Fag. I. II.). The brass section consists of Horns I, II, F, and Cor (I. II. F Cor.), Trumpets I, II, and C (Trbe I. II. C), and Trombones I, II, III, and E (I. II. Trbni III. e Tb.). The percussion section includes Timpani C and G (Timp. C, G), Cymbals (Piatti), and a Grand Cassa (Gr. Cassa). The string section includes Violins I and II (Viol. I. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is divided into two measures, with the first measure marked 'ritardando' and the second 'in tempo'. The number '545' is positioned above the first measure. Dynamics such as *fff* and *ff* are used throughout. Performance instructions like 'a2' and '3' are present. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

550

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

fff

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

fff

I.
Viol.

II.

Vle

Vlc.

Cb.

fff

Presto
555

560

Fl. picc.
Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. C
Fag. I. II.

Musical score for woodwinds and strings. The woodwind section includes Piccolo Flute, Flute I and II, Oboe I and II, Clarinet I and II in C, and Bassoon I and II. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score is marked *ff* (fortissimo) and *fz p* (forzando piano). It features complex rhythmic patterns, including triplets and sixteenth-note runs. The tempo is *Presto*. Measure numbers 555 and 560 are indicated.

I. II. F
Cor.
III. IV. C
Trbe I. II. C
I. II.
Trbni
III. e Tb.
Timp. C, G
Piatti
Gr. Cassa

Musical score for brass and percussion. The brass section includes French Horn I and II, Cor Anglais, Trumpet I and II in C, Trombone I, II, and Euphonium/Tuba. The percussion section includes Timpani (C and G), Cymbals, and Grand Cassa. The score is marked *ff* (fortissimo). It features complex rhythmic patterns, including sixteenth-note runs and dynamic markings like *fz* (forzando) and *p* (piano). The tempo is *Presto*.

I.
Viol.
II.
Vle
Vlc.
Cb.

Musical score for strings. The section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score is marked *ff* (fortissimo) and *pizz.* (pizzicato). It features complex rhythmic patterns, including sixteenth-note runs and dynamic markings like *fz* (forzando) and *p* (piano). The tempo is *Presto*.

Fl. picc. *cresc.* *ff*

Fl. I. *cresc.* *ff*

Fl. II. *cresc.* *ff*

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

Cl. I. II. C *cresc.* *ff*

Fag. I. II. *cresc.* *ff*

I. II. F Cor. *cresc.* *f* *ff*

III. IV. C *ff*

Trbe I. II. C *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. C, G *ff*

Piatti *ff*

Gr. Cassa *ff*

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

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

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

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

Cb. *ff* *fz* *fz*

This musical score page, numbered 98, covers measures 570 to 575. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I and II (Fl. I. II.), Oboe I and II (Ob. I. II.), Clarinet I, II, and C (Cl. I. II. C), and Bassoon I and II (Fag. I. II.). The brass section consists of French Horn I, II, and F (I. II. F Cor.), Trumpet I, II, and C (III. IV. C Trbe I. II. C), Trombone I and II (I. II. Trbni), and Euphonium and Tuba (III. e Tb.). The percussion section includes Tom-toms C and G (Timp. C, G), Cymbals (Piatti), and Snare Drum (Gr. Cassa). The string section includes Violin I and II (I. II. Viol.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a common time signature and includes dynamic markings such as *fz* (forzando) and *a2* (second ending). Measure numbers 570 and 575 are indicated at the top of the page.

580

Lento maestoso

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. C *ff*

Fag. I. II. *ff* a 2

I. II. F Cor. *ff*

III. IV. C *ff*

Trbe I. II. C *ff* a 2

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. C, G *ff*

Piatti *ff*

Gr. Cassa *ff*

Lento maestoso

I. Viol. *ff* non legato

II. *ff* non legato

Vle *ff* non legato

Vlc. *ff* non legato

Cb. *ff* non legato

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in C, Bassoons I and II, and Cor Anglais. The brass section consists of Trumpets I and II, Trombones I and II, and Trombones III and Euphonium/Tuba. The percussion section includes Timpani (C and G), Snare Drum (Piatti), and Bass Drum (Gr. Cassa). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *a2*, *^*), articulation (e.g., *tr*), and phrasing slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

Presto

585 590

Fl. picc. *ff*

Fl. I. II. *ff* a2

Ob. I. II. *ff*

Cl. I. II. C *ff*

Fag. I. II. *ff*

I. II. F Cor. *ff*

III. IV. C *ff*

Trbe I. II. C *ff* *ff marc.*

I. Trbni *ff marcato* a2

III. e Tb. *ff*

Timp. C, G *ff* *marcato*

Piatti *ff*

Gr. Cassa *ff*

Presto

I. Viol. *ff spiccato*

II. Viol. *ff spiccato*

Vle *ff spiccato*

Vlc. *ff*

Cb. *ff*

ritard. in tempo 595

The musical score is organized into two systems. The first system includes woodwinds and brass:

- Fl. picc.** and **Fl. I. II.**: Flute parts with melodic lines and an *a2* dynamic marking.
- Ob. I. II.** and **Cl. I. II. C.**: Oboe and Clarinet parts with sustained notes and slurs.
- Fag. I. II.**: Bassoon part with sustained notes.
- I. II. F. Cor.** and **III. IV. C.**: Trumpet and Trombone parts with sustained notes.
- Trbe I. II. C.**: Trumpet part with sustained notes.
- I. II. Trbni** and **III. e. Tb.**: Trombone parts with sustained notes.
- Timp. C, G**: Timpani part with rhythmic patterns and *ff* dynamics.
- Piatti** and **Gr. Cassa**: Cymbals and Gong parts with rhythmic patterns and *ff* dynamics.

The second system includes strings:

- I. Viol.** and **II. Viol.**: Violin parts with melodic lines and *legato* markings.
- Vle**: Viola part with melodic lines and *legato* markings.
- Vlc.**: Violoncello part with rhythmic patterns.
- Cb.**: Contrabasso part with rhythmic patterns.

Tempo markings *ritard.* and *in tempo* are placed above the first and second systems respectively. Measure numbers 595, 596, 597, 598, 599, and 600 are indicated at the top of the page.

600 605

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. C

Fag. I. II.

I. II. F
Cor.

III. IV. C

Trbe I. II. C

I. II.
Trbni

III. e Tb.

Timp. C, G

Piatti

Gr. Cassa

I.
Viol.

II.

Vle

Vlc.

Cb.

a2

f

ff

fff

tr

YDAVATELSKÁ ZPRÁVA

PRAMENY:

a) Rukopis z majetku dědiců skladatelových. Obsahuje 61 číslovaných stran zotřádkového notového papíru, formátu 244:320 mm. Na první, nečíslované straně je nadpis:

*Husitská.
Dramatická ouvertura pro velký orchestr
složil Ant. Dvořák
(op. 67).
Tuto ouverturu jsem psal
k novému otevření „Nár. divadla“
(Po vyhoření),
(v listopadu 1883).*

Nad tímto nadpisem je nalepena vystřižená podobizna Hanse von Bülow s Dvořákovou poznámkou:

*Hanuš z Bülova,
první dirigent „Husitské“ v Německu!*

Po straně je skladatelem dvakrát napsáno: *Žižka*.

Vlastní rukopis začíná na následující straně, která nese nahoře vpravo označení: „*Na Vysoké 18 9/8 83*“. Pod notovým zápisem dole je poznámka: „*NB Corno inglese ist in der I. te Oboestimme mit kleineren Noten einzutragen und auch vom I. Oboe zublasiert*“. Na závěru díla je autorem připsáno: „*Na Vysoké dne 9. září 1883. (a 11. září jsme jeli do Prahy)*“.

Rukopis je svázan do černé, poloplátěné vazby, vlevo nahoře je štítek s číslem „59“. Bylo v něm velmi mnoho opravováno, škrtno, vymazáváno a přeškrtno, nenese

však stop, že by ho bylo užito jako předlohy pro rytí. Mezi tiskem a rukopisem je značné množství rozporů, zejména ve znaménkách dynamických a frázovacích.

b) Původní vydání fy N. Simrock v Berlíně, ediční číslo 8445, vydáno v r. 1884.

Za základ našeho vydání byl vzat tisk Simrockův, vydaný za života skladatelova a bezpochyby za jeho přímé účasti. Byl pečlivě porovnán s autografem. Podstatnější odchylky pramenů jsou uvedeny ve vydavatelských poznámkách (Annotazioni). Podle autografu byly v našem vydání opraveny zřejmé tiskové omyly a doplněny podrobnosti, ve vydání Simrockově opominuté. Dále podle obdobných míst autografu i tisku byla doplněna drobná přednesová znaménka. Závažnější doplňky vydavatelů jsou uvedeny v hranatých závorkách []. — Na místech našich orientačních písmen E, F, G . . . užívá autograf i Simrockův tisk znovu písmen A, B, C . . .

ZKRATKY:

A = autograf

S = vydání Simrockovo

SN = naše vydání SNKLHU

[!] = přepsání v autografu nebo chyba v tisku

Vers. I. = původní znění, změněné skladatelem již v autografu.

Velká arabská číslice označuje takt, připojená k ní malá číslice označuje příslušnou notu (ev. akord) v taktu; pomlky se nepočítají.

YDAVATELSKE POZNÁMKY

ANNOTAZIONI

- 27, 28₁ Vcl., Cb, A: legato; S: —; SN = A
 28₂—36 Cb., A: *pizz.*; S: —; SN = A
 28 A, Vers. I.: *Poco più mosso*,
 Vers. II.: *Poco più animato* } SN = S
 28₅ Vla, A: *f—h—d¹*; S: *f—d¹*; SN = S
 28 Vla, Vlc., A: senza marcato; S: *marc.*;
 SN = S
 35 Legni, A: < ; S: —; SN = A
 36 Cb, A: *arco*; S: —; SN = A
 43, 44 Vers. I.:


Musical score for measures 27-44. The score includes parts for Ob. I. II., Cl. I. II. C, Fag. I. II., Cor. III. IV. C, Timp., Gr. C., I. Viol., II. Viol., Vle., Vlo., and Cb. The woodwinds and strings are playing a melodic line with various dynamics and articulations.

- 55₁ Ob. I, II, A: *d²—f²*; S: *h¹—d²*; SN = S
 56₁₀—12 Cb, A: *E, F, D*; S: *e, f, d*; SN = S
 57₂, 58₂, 59₂ Timp., A: ♪ ♩ ; S: ♪ ♩
 61 Vla, A: ♪ ♩ ♪ ♫ ; SN = S


65 Vers. I.:

Musical score for measures 65-118, labeled as Vers. I. The score includes parts for Fl. piccolo, Fl. I. II., Ob. I. II., Cl. I. II. C, Fag. I. II., I. II. F. Cor., III. IV. C, Trbe I. II. C, I. II. Trbni, III. e Tb., Timp., Piatti, Gr. C., I. Viol., II. Viol., Vle., Vlc. (col Basso), and Cb. The woodwinds and strings are playing a melodic line with various dynamics and articulations.

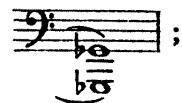
- 114 Legni, Archi, A: —; S: *cresc.*; SN = S
 116—118 Cl. I., II., A: Vers. I., in 8va,
 Vers. II., a due, } S: in 8va; SN = A

129, 133, 137 Legni, A: —; S:  ; SN = S
 151₁, 152₁ Tb, A: tacet, S: *H*; SN = A
 189₁ Cl. II., A: *ces*² [1]; S: *c*²; SN = S
 210₂ Trbne I., A: *d*¹; S: *des*¹; SN = S
 226—227 Fl. picc., A:



S:  ; SN = A

266

Trbne III., Tb, A:  ;

S: 

280—285

Tb, A: *fz*; S: *fp*; SN = S

315

Cl. I., II., A: *fz*; S: *p*; SN = S

345

Ob., Cl., Fag. A: legato; S: stacc.; SN = S

349

A: vers. I.,

Fl. picc.

Fl. I. II.

Ob. I. II. *marcato*

Cl. I. II. C

Fag. I. II.

I. II. F

Cor. *marcato*

III. IV. C

Trbne I. II. C

I. II.

Trbni

III. e Tb.

Timp.

I.

Viol. *p*

II. *p*

Vle *f* *p*

Vlc. *f* *p*

Cb.

355

Corni I., II., A:



S: ; SN = S

359

Fl., Ob., Cl., A: stacc.; S: legato; SN = S

373₄

Vla, A: cis¹; S = e¹; SN = S

442, 445

Corni III., IV., A: —; S: senza sord.; SN = S

465₄

Vla, A: c²; S: d²; SN = S

512—514

Vcl., Cb.; A: ; SN = S

531

A: —; S: Più animato; SN = S

542—3

Timp., A: ; SN = S

544—5

Fl. II., A: ; SN = S

545

Cor. I., Trba II., Trbne II., A: ; SN = S

553—4

Vla, A: ; SN = S

554₄

Viol. II., A: d²; S: h²; SN = A

564

Vla., A: ; SN = S

Vcl, A: } SN = S
S:

569

Fl. I., A: c³; S: e³; SN = S

579, 580

Fl. I., II., A: e³—g³; SN = S

584—591

Timp., A: Vers. I.;



609

SN = S
{ Cor. I., II. A: h¹—d²; S: g¹—h¹,
Cor. III., IV., A: c²—e²; S: c² a due;
SN ex analogia 601—606

Ant. Pokorný, K. Šolc