

LADY GODIVA

Ouvertüre für großes Orchester

Overture for great orchestra Ouvertura pro velký orchestr

by

von

Složil

VÍTĚZSLAV NOVÁK

Op. 41

Score

Partitur

Partitura



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Šlechtná lady Godiva marně se snažila u svého krutého chotě prosbami zjednatí úlevy utiskovaným poddaným. Dosáhla toho konečně splnivši jeho podmínku, aby jela na svém oři nahá o polednách ulicemi města Coventry.

Vergebens flehte die edle Lady Godiva ihren grausamen Gatten an, die Qualen des unterdrückten Volkes zu mildern. Dies gelang ihr endlich, indem sie seine Bedingung erfüllte, nackt zu Mittag durch die Stadt Coventry zu reiten.

The noble-hearted Lady Godiva in vain entreated her cruel husband to show more mercy to his suffering and oppressed people. In this she finally succeeded by complying with his condition, that she ride naked at noon through the streets of Coventry.

Orchestrální obsazení.

Flauto grande I, II
Flauto piccolo (ex III)
Oboi
Corno inglese
Clarineti in B
Clarinetto basso in B
Fagotti

Contrafagotto
Corni in F I, II, III, IV
Trombe in C I, II, III
Tromboni I, II, III
Tuba
Timpani
Piatti

Carillon
Tamtam
Arpa
Violini I, II
Viola
Violoncelli
Contrabassi.

LADY GODIVA.

OUVERTURA.

3

Vítězslav Novák, Op. 41.

Feroce.

Flauto gr. I. II.

Flauto picc. (ex III.)

Oboi.

Corno inglese.

Clarineti in B.

Clarinetto basso in B.

Fagotti.

Contrafagotto.

Feroce.

I. II.

Corni in F.

III. IV.

I. II.

Trombe in C.

III.

Tromboni I. II.

Trombone III.

e Tuba.

Timpani.

Piatti, Carillon

Tamtam.

Arpa.

Feroce.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Fl. I. II. **1** a 2 *ff*

Fl. picc. *ff*

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

Cor. ingl. *f* *sfs* *ff*

Cl. I. II. in B. *f* *sfs* *ff*

Cl. bass. in B. *mf* *cresc.* *sfs* *a 2*

Fg. I. II. *mf* *cresc.* *sfs*

I. II. *con sord.* *mf* *con sord.* *sfs* **1** *senza sord.*

Cor. in E. *con sord.* *mf* *con sord.* *sfs* *senza sord.*

III. IV. *con sord.* *mf* *con sord.* *sfs* *senza sord.*

I. II. *con sord.* *mf* *con sord.* *sfs* *senza sord.*

Trb. in C. *con sord.* *mf* *con sord.* *sfs* *senza sord.*

III. *con sord.* *mf* *con sord.* *sfs* *senza sord.*

Trbn. I. II. *f* *3* *f*

Trbn. III. *f* *3* *f*

Tba. *f* *3* *f*

Timp. *f* *p* *ff* *tr* *tr* *tr*

VI. I. **1** *ff* *sfs*

VI. II. *cresc.* *sfs* *ff* *sfs*

Vla. *cresc.* *sfs* *ff* *sfs* *ff* *sfs*

Vic. *p* *cresc.* *sfs* *ff* *sfs* *f* *sfs* *f* *sfs*

Contb. *ff* *sfs* *arco*

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Fg. I. II.

C-Fg.

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbni. III.

Trbna. III.

Tba.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

2

2

2

passionato

Fl. I II

Fl. picc.

Ob. I II *a 2*

Cor. ingl.

Cl. I II
in B.

Cl. bass.
in B.

Fg. I II

C.-Pg.

I. II.

Con. in F.

III. IV.

Temp.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

Fl. I. II. *a 2*
 Fl. picc.
 Ob. I. II.
 Cor. ingl.
 Cl. I. II. in B.
 Cl. bass. in B.
 Fg. I. II.
 C.-Fg.
 I. II.
 Cor. in F.
 III. IV.
 I. II.
 Trb. in C.
 III.
 Trb. III.
 Trb.
 VI. I.
 VI. II.
 Vla.
 Vlc.
 Contb.

f *più f* *sf* *ff* *mf* *cresc.*

This page of a musical score is divided into three systems, each containing staves for various instruments. The first system includes Flute I and II, Piccolo, Oboe I and II, Cor Anglais, Clarinet I and II in B-flat, Clarinet Bass in B-flat, Bassoon I and II, and Contrabassoon. The second system includes Horn I and II in E-flat, Horn III and IV, Trumpet I and II in C, Trumpet III, Trombone I, Trombone III and Tuba, and Euphonium. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando). A section of the score is marked with a '3' in a box, indicating a third ending or a specific measure count. The key signature is B-flat major, and the time signature is 4/4.

Fl. I. II.

Ob. I. II.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Trbn. I. II.

Trbn. III.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

f *sfz* *ff* *sfz* *f* *a 2*

cresc. *mf* *f* *mf* *sempre p* *f* *mf*

detaché *sim.* *3* *4*

Fl. I. II.

Fl. picc.

Ob. I. II.

Cl. I. II.
in B.

Cl. bass
in B.

Fg. I. II.

C-Fg.

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Trbn. I. II.

Trbn. III.

Timp.

Vi. I.

Vi. II.

Vla.

Vcl.

Contb.

poco riten. a tempo

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Fg. I. II.

C.-Fg.

poco riten. a tempo

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

III. p

Trbn. III.

Tba.

Timp.

poco riten. a tempo

VI. I.

VI. II.

Vla.

Vlc.

Contb.

[illegible]

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. Ingl.
Cl. I. II.
in B.
Cl. bass.
in B.
Fg. I. II.
C-Fg.
I. II.
Cor. in F.
III. IV.
I. II.
Trb. in C.
III.
Trbn. I. II.
Trbn. III.
Tba.
Pi.
VI. I.
VI. II.
Vla.
Vlc.
Contb.

ff
ff
a 2
a 2
a 2
molto
f
sfz
molto dim.
sfz
molto dim.
Uno piatto
sfz
non dim.
sfz
non dim.
sfz

5
ritardando sin al andante.

FL. I. II.

CL. I. II.
in B.

Arpa.

Vcl.

Contb.

mf *molto espress.*

dolce expr. *cresc.*

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

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

dim.

CL. I. II.
in B.

Arpa.

Vcl. I.

Vcl. II.

Vla.

Vcl.

Contb.

dolce *p* *molto cresc.*

dim.

2 soli *pp* *Tutti*

2 soli *pp* *Tutti non div.*

2 soli *pp* *Tutti.*

3 soli *2 soli* *pp* *Tutti.*

p *pp* *div.* *pp*

6

dolce espress.

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

p *cresc.* *f*

p *dolce espress.* *cresc.* *f*

p *molto cresc.* *cresc.* *f*

espr. *cresc.* *f*

6

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

p *mf* *f*

mf *mf* *f*

Arpa.

6

div.

VI. I.

p *espress. con calore* *f*

VI. II.

p *espress.* *cresc.* *f*

Vla.

non div. *p* *p ma ben marc.* *cresc.* *f*

Vle.

p *cresc.* *f*

Contb.

a 2

Fl. I. II. *più f*

Fl. picc.

Ob. I. II. *espress.* *più f*

Cor. ingl. *più f*

Cl. I. II. in B. *più f*

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

Cor. in F. *mp* *f*

III. IV. *f*

Trb. I. II. in C. *mf*

Trb. III. *p* *p poco cresc.* *poco f*

Tbn. III. Tba. *p* *poco cresc.* *poco f*

Timp. *mf*

Arpa.

VI. I. *più f* *ff*

V. II. *espress.* *più f* *ff*

Vla. *più f* *ff*

Vcl. *ff*

Contb. *f* *ff*

Poco più.

7

Fl. I. II. *p dolce*

Fl. picc. *p*

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

Cor. ingl. *p*

Cl. I. II. in B. *dolce espress.*

Cl. bass. in B. *p dolce espress.*

Fg. I. II. *p cresc. p dolce espress.*

Poco più.

I. II. *dolce*

Cor. in F. *sf*

III. IV. *mf espress. p*

Trb. I. II. in C. *sf pp ma ben marc.*

Trbn. I. II. *sf*

Trbn. III. Tba. *sf*

Timp.

Arpa.

Poco più.

7

VI. I. *sf p senza cresc. p dolce espress.*

VI. II. *p p dolce espress.*

Vla. *mf p dolce espress.*

Vlc. *sf p ma espress. cresc. p dolce espress.*

Contb. *p ma espress. cresc.*

Fl. I. II. *a 2* *più espress.* *mf*

Fl. picc.

Ob. I. II. *più espress.* *mf*

Cor. ingl. *mf*

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

Cl. in B.

Cl. bass. *più espress.*

in B.

Fg. I. II. *più espress.*

C-Fg.

I. II. *espress.* *p*

Cor. in F.

III. IV. *mf* IV.

Arpa. *f*

VI. I. *mf* *p* *più espress.* *mf*

VI. II. *mf* *p* *più espress.* *mf*

Vla. *non div.* *mf* *p* *più espress.* *mf*

Vlc. *p* *più espress.* *mf*

Contb. *p* *più espress.* *mf*

Fl. I. II. *a 2*

Fl. picc.

Ob. I. II. *a 2*

Cor. ingl.

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

Cl. bass. in B.

Fg. I. II.

C. Fg.

I. II. Cor. in F. *mf*

III. IV.

Trb. I. II. in C. *mf*

Arpa.

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

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

8 Tempo del principio.

Fl. I. II. *a 2*

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Fg. I. II.

C-Fg.

molto dim. *pp*

molto dim. *molto dim.*

ff *a 2* *ff* *fp* *sfz*

8 Tempo del principio. *ff*

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbal. I. II.

Trbce. III.

Tba.

Timp.

molto dim. *molto dim.*

ff *mf* *sfz* *p*

pp *molto cresc.*

Arpa.

8 Tempo del principio.

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

molto dim. *molto dim.* *dim.* *dim.*

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

sfz *sfz* *sfz*

Andante.

Tempo I.

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C-Fg.

ff

s^f

p

1. dolce espress.

2.

I. II.

Cor. in F.

III. IV.

Trbni. I. II.

Trbne. III.
Tba.

Timp.

Andante.

Tempo I.

mf *molto*

pp *molto cresc.*

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo changes from Andante to Tempo I. The Violins I and II parts are mostly rests, with some notes in the Andante section. The Viola, Violoncello, and Contrabasso parts have more active lines, including a prominent eighth-note pattern in the lower strings. Dynamics include ff, sfz, p, and pp. The score ends with a 'molto cresc. ff' marking and a final cadence.

FL. I. II. *a 2* *ff*

Fl. picc. *ff*

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

Cl. I. II. in B. *ff*

Cl. bass. in B. *sfz* *ff* *sfz*

Fg. I. II. *a 2* *sfz* *ff* *sfz*

C. Fg. *sfz* *ff* *sfz*

I. II. *ff* *3*

Cor. in E. *ff* *3*

III. IV. *sf* IV. *sfz*

I. II. *mf* *sfz*

Trbn. in C. III. *sfz*

Trbni. I. II. *f* *3* *mf* *sfz*

Trbne. III. Tba. *p*

VI. I. *ff*

VI. II. *ff*

Vla. *ff* *sfz* *ff* *sfz*

Vlc. *sfz* *ff* *sfz*

Contb. *sfz* *ff* *sfz*

9 Andante.

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Eg. I. II.

ff

sfz

pp *molto cresc.*

1. p dolce

9 Andante.

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

Trbne. III. Tba.

fp

sfz

9 Andante.

Pi.

V. I.

V. II.

Vla.

Vcl.

Contb.

sfz

pp

Allegro (non troppo) furioso.

Fl. I. II. *a 2*

Ob. I. II. *a 2*

Cor. ingl.

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

Cl. bass. in B.

Fg. I. II.

C-Fg.

Allegro (non troppo) furioso.

L. II.

Cor. in R. IV.

III. IV. *con sord.*

I. II. *con sord.*

Trbn. in C. III. *con sord.*

Trbn. I. II. *mf sfz meno f*

Trbn. III. Tba. *mf f sfz*

Allegro (non troppo) furioso.

VI. I.

VI. II.

Vla.

Vcl.

Contb.

10

Fl. I. II. *sfz*

Ob. I. II. *sfz*

Cor. ingl.

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

Cl. bass in B. *dim.*

Fg. I. II. *mf* *p* *cresc. poco a poco*

C-Fg.

10

I. II. *con sord.* *poco sfz* *simile*

Cor. in F. *con sord.* *poco sfz* *simile*

III. IV.

I. II.

Trb. in C. *p*

III.

Trbni. I. II.

Trbne III. Tba.

10

Timp. *fp*

VI. I. *sfz* *p* *cresc. poco*

VI. II. *f* *p* *cresc. poco*

Vla. *sfz* *mf* *p* *cresc. poco a poco*

Vlc. *sfz* *div.* *p*

Contb. *sfz*

Cl. I. II.
in B.

cresc. poco a poco

Cl. bass.
in B.

cresc. poco a poco

Fg. I. II.

a poco

C.-Fg.

I. II.

Cor. in F.

p senza sord. *mf*

III. IV.

I. II.

Trb. in C.

p senza sord. *mf*

III.

Timp.

cresc. poco a poco

Vi. I.

poco a poco

Vi. II.

poco a poco

Vla.

a poco

Vlc.

cresc. poco a poco

Contb.

cresc. poco a poco

Detailed description: This is a page of a musical score, page 28, featuring ten staves of orchestral instruments. The top system includes Clarinets I and II in B (treble clef), Clarinet Bass in B (treble clef), Flutes I and II (bass clef), and C-Fagotto (bass clef). The middle system includes Cor Anglais in F (treble clef), Flutes III and IV (treble clef), Trumpets I and II in C (treble clef), Trumpet III (treble clef), and Timpani (bass clef). The bottom system includes Violins I and II (treble clef), Viola (treble clef), Violoncello (bass clef), and Contrabass (bass clef). The score spans five measures. Key markings include 'cresc. poco a poco' for the woodwinds, strings, and timpani; 'senza sord.' (without mutes) for the horns and trumpets; and dynamic markings of *p* (piano) and *mf* (mezzo-forte) for the horns and trumpets. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

11

Fl. picc.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C-Fg.

11

I. II.
senza sord.

Cor. in F.

III. IV.
senza sord.

I. II.
Trb. in C.

III.

Trb. in E.

Timp.

11

VI. I.

VI. II.

Vla.

Vlc.

Contb.

Fl. I. II.
Fl. picc.
Ob.
Cor. ingl.
Cl. I. II.
in B.
Cl. bass.
in B.
Fg. I. II.
C. Fg.
I. II.
Cor. in F.
III. IV.
I. M.
Trb. in C.
III.
Trbn. I. II.
Trbn. III.
Tbn.
Timp.
Vi. I.
Vi. II.
Via.
Vcl.
Contb.

12

Fl. I. II.

Fl. picc.

Ob.

Cor. ingl.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C-Fg.

12

I. II.
Cor. in F

III. IV.

I. II.
Trb. in C

III.

12

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

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

Fl. picc. *ff* *sfz* *sfz* *sfz*

Ob. *sfz* *mf* *sfz* *sfz*

Cor. ingl. *mf* *sfz* *sfz* *sfz*

Cl. I. II. in B. *sfz* *f* *sfz* *sfz*

Cl. bass. in B. *f* *sfz* *sfz* *sfz*

Fg. I. II. *f* *sfz* *sfz* *sfz*

C-Fg. *f* *sfz* *sfz* *sfz*

I. II. *sfz* *mp* *sfz* *fp*

Cor. in F. *mp* *sfz* *sfz* *sfz*

III. IV. *sfz* *mf* *sfz* *sfz*

I. II. *mf* *sfz* *sfz* *p*

Trb. in C. *p* *sfz* *sfz* *p*

III. *p* *sfz* *sfz* *p*

VI. I. *più f* *sfz* *sfz* *sfz*

VI. II. *più f* *sfz* *sfz* *sfz*

Vla. *mf* *sfz* *sfz* *sfz*

Vlc. *più f* *sfz* *sfz* *sfz*

Contb. *sfz* *sfz* *sfz* *sfz*

13

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C-Fg.

13

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbnl. I. II.

Trbne. III.

Tba.

Platf.

Uno piatto

13

VI. I.

VI. II.

Vla.

Vic.

Contb.

Ob. I. II.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C.-Fg.

I. II.
Cor. in E

III. IV.

I. II.
Trb. in C.

III.

Trbn. I. II.

Trbn. III.
Tta.

Platti.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

ff

fp

f

Temp.

Ob. I, II
Cor. in G
Cl. I, II in B
Cl. bass in B
Fg. I, II
C-Fg.
I, II Cor in E
III, IV
I, II Trb. in C
III
Trbn. I, II
Trbn. III
Tbn.
Vl. I
Vl. II
Vla.
Vcl.
Contb.

marcato

f *sfz* *mf* *p*

14

Fl. I, II.

Fl. picc.

Ob. I, II.

Cor. ingl.

Cl. I, II.
in B.

Cl. bass.
in B.

Eg. I, II.

C.-Eg.

14

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Trbni. I, II.

Trbne. III.
Tba.

Timp.

Pi.

14

Vi. I.

Vi. II.

Vla.

Vcl.

Contb.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ingl.
Cl. I. II.
in B.
Fg. I. II.
C-Fg.
I. II.
Cor. in F.
III. IV.
I. II.
Trb. in C.
III.
Trbni. I. II.
Trbne. III.
Tba.
Timp.
VI. I.
VI. II.
Via.
Vcl.
Contb.

a 2
f
espr.
dim.
f
dim.
sfs
dim.
meno f
espr.

Ob. I, II.

Cl. I, II.
in B.

Cl. bass.
in B.

Fg. I, II.

C-Fg.

Cor. IV.
in F.

Timp.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

mf

a 2

dim.

p

espr.

p

dim.

p

15

Solo.

dolce espr.

ma ben marc.

pizz. ma ben marc.

mp

pp

dim.

pp

Ob. I, II.

Cl. bass.
B.

Trbn I, II.

Trbn III.

Tba.

Tam.

Arpa.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

p

cresc.

pp

pp

I

II

III

IV

ben pronunziato

p

cresc.

cresc.

dim.

f

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

f d.

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

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

Cl. I. II. in B. *f* *p*

Cl. bass. in B. *f* *p*

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

I. II. *p* *mf* *mf* *p* *cresc.*

Cor. in F. *p* *mf* *mf* *p* *cresc.*

III. IV. *mp*

Trbn. I. II. *sempre p*

Trbn. III. Tba. *sempre p*

Tam. V VI VII VIII

Arpa. *f* *p*

Tutti. *molto espr.* *f* *p*

Vi. I. *f* *p*

Vi. II. *p*

Vla. *p*

Vlc. *f* *p*

Courtb. *f* *p*

Fl. I. II. *cresc.* *a 2.* *rit.* *a tempo*

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

Cor. Angl. *mf* *fespr.*

Cl. I. II. in B. *cresc.* *fespr.*

Cl. bass. in B. *fespr.*

Fg. I. II. *cresc.* *f*

C. Fg. *f*

I. II. *cresc.* *rit.* *a tempo*

Cor. in F. *cresc.*

III. IV. *cresc.*

Trbn I. II. *f*

Trbn III. Tba. *f*

Tam. IX X XI

Arpa. *mf* *f*

VI. I. *cresc.* *fespr.* *rit.* *a tempo*

VI. II. *cresc.* *fespr.*

Vla. *cresc.* *f*

Vlc. *cresc.* *f*

Contb. *cresc.* *f*

16 *ritard. poco a poco*

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Fg. I. II.

C. Fg.

16 *ritard. poco a poco*

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

Trbn. III.

Tba.

Timp.

Tam.

Arpa.

16 *ritard. poco a poco*

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

non div.

Ob. I. II. *a 2* *f* *molto dim.* *p*

Cor. ingl. *f* *molto dim.* *p*

Cl. I. II. in B. *f* *molto dim.* *p*

Cl. bass. in B. *meno f* *f* *molto dim.* *p*

Fg. I. II. *meno f*

C. Fg. *meno f*

I. II. *f* *mf* *molto dim.* *p*

Cor. in F. *f* *molto dim.* *p*

III. IV. *f* *molto dim.* *p*

I. II. *f* *molto dim.* *p*

Trb. in C. *f* *molto dim.* *p*

III. *f* *molto dim.* *p*

Trbn. I. II. *f* *molto dim.* *p*

Trbn. III. Tba. *meno f*

Timp. *fp*

Arpa.

Vla. *meno f*

Vlc. *meno f* *f* *molto dim.*

Contb. *meno f*

17 Andante sostenuto.

Vla. *p* *poco cresc.*
 Vlc. *p con duolo* *poco cresc.* *p* *p*
 Contb.

18

Vla. *più p* *p*
 Vlc. *più p* *p*
 Contb. *p* *poco cresc.*

VI. II. *p* *poco cresc.*
 Vla. *p*
 Vlc. *p*
 Contb. *p*

19

VI. I. *p* *cresc. poco a poco* *ten.*
 VI. II. *più p* *p* *cresc. poco a poco* *ten.*
 Vla. *più p* *p* *cresc. poco a poco*
 Vlc. *più p* *div.* *p* *cresc. poco a poco* *ten.*
 Contb. *più p* *p* *cresc. poco a poco* *ten.*

VI. I. *ten.*

VI. II. *ten.*

Vla.

Vlc.

Contb.

20

Fl. I. II. *I. > mf molto espr. cresc.*

Ob. I. II. *I. > mf molto espr. cresc.*

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

Cl. bass. in B. *p cresc.*

Trb. I. II. in C. *I. p*

20

VI. I. *p cresc.*

VI. II. *cresc.*

Vla. *mf molto espr. f*

Vlc. *marc. espress.*

Contb. *p espress.*

a 2

Fl. I. II. *p* *cresc.* *molto espr.*

Ob. I. II. *p* *cresc.* *molto espr.*

Cor. ingl. *p* *molto espr.*

Cl. I. II. in B. *p* *pma ben marc.* *cresc.*

Cl. bass. in B. *pma ben marc.* *cresc.*

Fg. I. II. *pma ben marc.* *cresc.*

C-Fg.

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

Cor. in E. *p* *mp*

III. IV.

Trb. I. II. in C. *espr.* *dim.*

VI. I. *molto espr.*

VI. II. *p* *cresc. molto* *molto espr.*

Vla. *pma ben marc.*

Vlc. *p*

Contb. *p*

21

FL. I. II. *a 2*
p *fp* *cresc.*
Ob. I. II. *fp* *cresc.*
Cor. ingl. *marc.* *cresc.*
Cl. I. II. in B. *cresc.*
Cl. bass. in B. *espr.*
Fg. I. II. *espr.*
C. Fg. *p*

21

I. II. *mf* *p dolce* *mf espr.*
Cor. in E. *mf espr.*
III. IV. *mf* *p* *mf*
Trb. I. II. in C. *mf* *p* *ben marc.* *dim.*
mf

21

VI. I. *fp molto cresc.*
VI. II. *cresc. molto*
Vla. *cresc.*
Vlc. *fp*
Contb. *fp*

a 2

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

Cr. fg.

I. Fl.

Cor. in E

III. IV.

I. II.

Trb. in C

III.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

p

p

pp

mf

dim.

p dolciss.

p dolciss.

dim.

dolciss.

dim.

dolciss.

dolce

p

p

Cor. ingl.

Cl. bass. in B.

Fg. I. II.

I. II.

Cor. in F.

III. IV.

Trb. I. II. in C.

Trbn. I. II.

Trboe. III. Tba.

VI. I.

VI. II.

Vla.

Vlc. (div.)

Contb.

p

pp

p dolce

dolce

espr.

marc.

div.

aspr.

p

pp

10

This image shows a page of a musical score, specifically measures 22 through 25. The score is for a full orchestra and includes parts for Flute I and II, Clarinet in B, Arpa (Harp), Violin I and II, Viola, and Violoncello/Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 22 is marked with a box containing the number 22. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *pizz.*, *poco marc.*, and *poco cresc.*. The Arpa part has a *poco marc.* marking in measure 22. The Violoncello/Double Bass part has a *poco cresc.* marking in measure 22. The Viola part has a *poco cresc.* marking in measure 22. The Violin I and II parts have a *pizz.* marking in measure 22. The Flute I and II parts have a *pp* marking in measure 22. The Clarinet in B part has a *p* marking in measure 22. The score is written in a standard musical notation style with a clear layout and a variety of musical symbols.

Fl. I. II. *sempre p*

Fl. III. *sempre p*

Arp.

VI. I.

VI. II. *arco*

Vla. *più cresc.* *p cresc.* *f* *arco*

Vlc. *più cresc.* *f* *p cresc.* *f* *arco*

23

Fl. I. II. I.

Fl. III.

Ob. I. II. *1. p*

Cor. ingl. *p* *mf*

Cl. I. II. in A. *p* *ben marc.*

Cl. bass. in B. *p*

Fg. I. II. *p*

Trb. in C. I. II. *pp* *poco cresc.*

Arpa. *p* *cresc.*

VI. I. *unis.* *p*

VI. II. *p*

Vla. *p*

Vlc. *p*

23

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II.
in A.

Cl. bass.
in B.

Fg. I. II.

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Arpa.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

p dolce espress.

cresc.

dolce espress.

cresc.

p

cresc.

p

cresc.

mf

mf

mf

mf

sempre p

sempre p

p

cresc.

mf

p espress. con calore

cresc.

div.

f

cresc.

p ma ben marc.

cresc.

p

f

Fl. I. II. *Poco più.*

Fl. picc.

Ob. I. II. *più f*

Cor. ingl. *più f*

Cl. I. II. in A. *più f*

Fg. I. II.

I. II. *p* *f*

Cor. in F. *p* *f*

III. IV. *p* *f*

Trb. I. II. in C. *p* *pp*

Trb. III. *p* *poco cresc.* *poco f*

Tronc. III. Tba. *p* *poco cresc.* *poco f*

Timp. *mf*

Arpa.

Vi. I. *più f* *ff*

Vi. II. *ff*

Vla. *ff*

Vic. *ff* *p ma espr.*

Contb. *f* *ff* *p ma espr.*

24

Fl. I. II.

ma ben marc. e tenuto

Ob. I. II.

Cor. ingl.

Cl. I. II.
in A.

Cl. bass.
in B.

Fg. I. II.

C.-Fg.

dolce mp

p

a 2

p dolce

dolce espress.

cresc.

dolce espress.

più espr.

24

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

dolce

mf

p ma ben marc. e tenuto

p

24

Vi. I.

Vi. II.

Vla.

Viola.

Cell.

Contb.

p senza cresc.

p

senza cresc.

mf

cresc.

cresc.

p dolce espress. mf

p dolce espress. mf

p dolce espress.

p dolce espress.

Fl. I. II. *a 2*
p *più espress.* *mf*

Ob. I. II. *a 2*
p *più espress.* *mf*

Cor. ingl. *mf*

Cl. I. II. in A. *mf*

Cl. bass. in B. *p* *più espress.*

Fg. I. II. *p* *più espress.*

C-Fg.

I. II. *p* *mf*

Cor. in F. *p* *mf*

III. IV. *p* *mf*

Trb. I. II. in C. *mf*

Arpa. *f*

Vi. I. *p* *più espress.* *mf*

Vi. II. *p* *più espress.* *mf*

Vla. *p* *più espress.* *mf*

Vlc. *p* *più espress.* *mf* *ff*

Contb. *ff*

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

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

Cor. ingl. *ff*

Cl. I. II. in A. *ff*

Cl. bass. in B. *ff*

Fg. I. II. *ff*

C-Fg. *ff*

I. II. *f*

Cor. in F. *f*

III. IV. *f*

Trb. I. II. in C. *f*

Arpa. *ff*

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

Cont. *ff*

Detailed description: This is a page of a musical score, page 54, featuring orchestral parts. The score is written for measures 1 through 5. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are: Flute I and II (Fl. I. II.), Oboe I and II (Ob. I. II.), Cor Anglais (Cor. ingl.), Clarinet I and II in A (Cl. I. II. in A.), Clarinet Bass in B (Cl. bass. in B.), Bassoon I and II (Fg. I. II.), Contrabassoon (C-Fg.), Horn I and II (I. II.), Horn in F (Cor. in F.), Horns III and IV (III. IV.), Trumpet I and II in C (Trb. I. II. in C.), Arpa (Arpa.), Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cont.). The first system includes dynamic markings of *ff* (fortissimo) for the woodwinds and strings, and *f* (forte) for the brass. The second system includes *f* for the brass and *ff* for the harp. The third system includes *ff* for the strings. The score is written in a standard musical notation with staves, clefs, and various musical symbols.

25

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

Ob. I. II. *dolce espr.*

Cor. ingl. *dim. ma sempre ben marc.*

Cl. I. II. in A.

Cl. bass in B.

Fg. I. II.

C. Fg.

25

I. II. Cor. in F. *fp sempre ben marc.*

I. II. Trb. in C. *p dolce espr.*

Trbn. I. II.

Trbn. III. Tba. *mf*

Timp. *p dolce*

Car.

Arpa.

25

Vi. I. *fp*

Vi. II. *fp*

Vla. *fp*

Vlc. *p*

Contb. *p* *molto espr.*

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II.
in A.

Cl. bass
in B.

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trb. I. II.

Timp.

Car.

Arpa.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

dim.

più esp.

più marc.

più marc.

più marc.

più marc.

dim.

f

cresc.

cresc.

cresc.

fp

fp

fp

fp

Fl. I. II. *cresc.*
 Ob. I. II.
 Cor. ingl.
 Cl. I. II. in A.
 Cl. bass in B. *dim.*
 Fg. I. II. *più marc.*
 C-Fg. *più marc.*
 I. II. Cor. in F.
 III. IV.
 I. II. Trb. in C.
 III. *dim.*
 Trbn. I. II.
 Trbn. III. Tba. *più marc.*
 Timp. *p*
 Car.
 Arpa. *ff*
 Vl. I. *cresc.*
 Vl. II. *cresc.*
 Vla. *cresc.*
 Vlc. *p* *molto espr.*
 Contb. *molto espr.*

The musical score is written for a full orchestra. The top system includes Flutes I & II, Oboes I & II, English Horn, Clarinets I & II in A, Clarinet Bass in B, Bassoon I & II, and Contrabassoon. The middle system includes Horns I & II, Horns III & IV, Trumpets in C I & II, Trombone I & II, Trombone III and Tuba, Timpani, and Cymbals. The bottom system includes Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including notes, rests, and dynamic markings such as *cresc.*, *dim.*, *più marc.*, *p*, *ff*, and *molto espr.*.

26

Fl. I. II.

Ob. I. II.

Cor. Ing.

Cl. I. II.
in A.

Cl. bass
in B.

Fg. I. II.

Cr. Fg.

26

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Trbn. I. II.

Trbn. III.
Tba.

Timp.

Car.

Arpa.

26

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. Ingl.
Cl. I. II. in A.
Cl. bass. in B.
Fg. I. II.
C-Fg.
I. II.
Cor. in F.
III. IV.
I. II.
Trb. in C.
III.
Trbni. I. II.
Trbne. III. Tba.
Timp.
Car.
Arpa.
Vi. I.
Vi. II.
Vla.
Vlc.
Contb.

Fl. I. II.

Fl. picc.

Ob. I. II.

Cor. ingl.

Cl. I. II. in A.

Cl. bass. in B.

Fg. I. II.

Cr.-Fg.

27

Fl. III.

molto espr.

molto espr.

pesante

27

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

Trbn. III.

Tba.

f dim. poco a poco

dim. poco a poco

Timp.

Car.

Arpa.

27

VI. I.

VI. II.

Vla.

Vcl.

Contb.

molto espr.

Fl. I. II. *dim. poco a poco*

Fl. III. *dim. poco a poco*

Ob. I. II. *dim. poco a poco*

Cor. ingl. *dim. poco a poco* *espr.* *p*

Cl. I. II. in A. *dim.*

Cl. bass. in B. *dim. poco a poco* *dolce*

Fg. I. II. *a 2* *dim. poco a poco*

C-Fg. *dim. poco a poco*

I. II. Cor in F.

III. IV.

I. II. Trb. in C.

III.

Trbn. I. II. *p*

Trbn. III. *p*

Timp. *mf* *p*

Car. *3*

Arpa. *dim. poco a poco*

VI. I. *dim. poco a poco*

VI. II. *dim. poco a poco*

Vla. *dim. poco a poco*

Vlc. *dim. poco a poco* *dolce*

Contb. *f* *dim. poco a poco*

Fl. I. II.

Fl. picc.

Cl. bass. in B.

Fg. I. II.

C.-Fg.

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trb. III.

Car.

Arpa.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

pma ben marc.

pp

p

pp

pp

pp

pp

p

p

p

div.

28

Fl. I. II.

Fl. picc.

Ob.

Cor. ingl.

Cl. I. II.
in A.

Cl. bass.
in B.

Fg. I. II.

C.-Fg.

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

Trbn. I. II.

Trbn. III.
Tba.

Timp.

Car.

Arpa.

28

VI. I.

VI. II.

Vla.

Vlc.

Contb.