

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 choťe 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.

OVERTURA.

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. *f* *sfz* *a 2*

Ob. I. II. *mp* *mf* *f* *sfz* *a 2*

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

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

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

Fg. I. II. *mf* *sf* *fp*

Cor. III. IV. in F. *sfz* *IV.*

I. II. *sfz*

Trb. in C. *sfz*

III. *sfz*

Trbn. I. II. *sfz*

Trbn. III. Tba. *sfz*

Timp. *p* *mf*

Pi. *sfz* *Uno piatto*

VI. I. *mf* *cresc.* *sfz* *sul G*

VI. II. *mf* *cresc.* *sfz* *fp*

Vla. *mf* *f* *cresc.* *sfz* *fp*

Vlc. *fp* *f* *cresc.* *sfz*

Contb. *pizz.* *f*

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*

Fg. I. II. *mf* *cresc.* *sfs* *f* a 2

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

Cor. in F. *con sord.* *f* *sfs* *senza sord.*

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

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

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

III. *con sord.* *f* *sfs* *senza sord.*

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

Trbn. III. *f* *f*

Tba. *f* *f*

Timp. *f* *p* *sfz* *sfz*

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

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

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

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

Contb. *arco* *ff* *sfs*

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.
Trbn. I. II.
Trbn. III.
Tba.
Pi. *Uno piatto*
VI. I.
VI. II.
Vla.
Vlc.
Contb.

mf *sf* *f* *ff* *cresc.* *pizz.* *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
Corno F.
III. IV.
Timp.
VI. I.
VI. II.
Via.
Vic.
Contb.

Fl. I. II. *f* *più f* *sf* *ff*

Fl. picc. *f* *più f* *sf* *ff*

Ob. I. II. *f* *più f* *sf* *ff*

Cor. ingl. *f* *più f* *sf* *ff*

Cl. I. II. in B. *f* *più f* *sf* *ff*

Cl. bass. in B. *mf* *f* *ff*

Fg. I. II. *mf* *f* *ff*

G.-Fg. *f* *ff*

I. II. Cor. in F. *ff*

III. IV. *ff*

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

III. *sf*

Trb. III. Tba. *mf* *f* *ff*

VI. I. *mf* *f* *sf*

VI. II. *mf* *f* *sf*

Vla. *mf* *f* *sf*

Vlc. *mf* *cresc.* *f* *sf*

Contb. *mf* *cresc.* *f* *sf*

3

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
p
mp
mf
p
cresc.
p
f
p

Detailed description: This system contains the woodwind and string parts. The woodwinds include Flutes I and II, Piccolo, Oboes I and II, Cor Anglais, Clarinets I and II in B-flat, Bassoon in B-flat, and Bassoon I and II. The strings include Cello and Double Bass. The music features dynamic markings such as fortissimo (ff), piano (p), mezzo-piano (mp), mezzo-forte (mf), and crescendo (cresc.). A rehearsal mark '3' is placed above the first measure of the Flute I and II part.

3

I. II.
Cor. in F.
III. IV.
I. II.
Trb. in C.
III.
Trb. in B.
I.
Trb. in B.
III.
Tba.

ff
ff
p
cresc.
p
p

Detailed description: This system contains the brass parts. The instruments are Cornets I and II, Cornets III and IV, Trumpets I and II, Trumpets III, Trombones I, Trombones II and III, and Tuba. The music includes dynamic markings like fortissimo (ff), piano (p), and crescendo (cresc.). A rehearsal mark '3' is placed above the first measure of the Cornet I and II part.

3

VI. I.
VI. II.
Via.
Vic.
Contb.

f
sfz
p
cresc.
p
cresc.
p
cresc.
p
cresc.

Detailed description: This system contains the string parts. The instruments are Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The music features dynamic markings such as forte (f), sforzando (sfz), piano (p), and crescendo (cresc.). A rehearsal mark '3' is placed above the first measure of the Violin I part.

Fl. I. II. *f sfz sfz sfz ff sfz*

Ob. I. II. *f sfz sfz ff sfz sfz*

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

Cl. bass. in B. *f sfz*

Fg. I. II. *f a. 2 f*

I. II. Cor. in F. *f sfz*

III. IV. *f sfz*

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

III. *f*

Trbn. I. II. *sempre p f*

Trbn. III. *mf f mf*

VI. I. *f* *détaché* *sim.*

VI. II. *f*

Vla. *f*

Vlc. *f*

Contb. *mf*

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

Fl. picc.

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

Cl. I. II. in B. *a 2* *f* *p* *mf* *f* *ff*

Cl. bass. in B. *f*

Fg. I. II. *a 2* *f*

C.-Fg. *f*

I. II. *fp*

Cor. in F. *f*

III. IV. *fp* *f*

I. II. *a 2* *sfz* *cresc.* *f* *ff*

III. *p* *cresc.* *f* *ff*

Trbn. I. II. *fp* *sfz*

Trbn. III. *p*

Timp.

VI. I. *fp* *f* *sfz* *sfz* *sfz*

VI. II. *fp* *f*

Vla. *fp* *f*

Vcl. *fp*

Contb. *fp*

poco riten. *a tempo*

Fl. I. II. *f* *sfz*

Fl. picc. *ff* *sfz*

Ob. I. II. *fp*

Cor. ingl. *sfz* *fp*

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

Cl. bass. in B. *f* *ff*

Fg. I. II. *f* *ff*

C.-Fg. *f* *ff*

poco riten. *a tempo*

I. II. *sfz* *f* *ff* *ff*

Cor. in F. *f* *ff* *ff*

III. IV. *p* *f* *ff* *ff*

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

Trbn. in C. *p* *f* *ff* *ff*

III. *p* *f* *ff* *ff*

Trbn. I. II. *p* *f* *ff* *ff*

Trbn. III. Tba. *p* *f* *ff* *ff*

Timp. *f*

poco riten. *a tempo*

Vi. I. *f* *cresc.* *ff* *sfz*

Vi. II. *f* *cresc.* *ff* *sfz*

Vla. *f* *cresc.* *ff* *sfz*

Vlc. *meno f* *f* *ff* *ff*

Contb. *p* *f* *ff* *ff*

ritardando sin al andante. **5**

Fl. I. II. *mf* *molto espress.*

Cl. I. II. in B. *dolce expr.* *cresc.*

Arpa. *p* *pp* *p* *mf* *f*

Vcl. *dim.* *p* *pp* *4 soli* *p*

Contb. *dim.*

Cl. I. II. in B. *dolce* *p* *molto cresc.*

Arpa. *dim.*

Vcl. I. *2 soli* *pp* *Tutti*

Vcl. II. *2 soli* *pp* *Tutti non div.*

Vla. *2 soli* *pp* *Tutti.*

Vcl. *3 soli* *2 soli* *pp* *Tutti.* *div.* *pp*

Contb.

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*

p *espr.* *cresc.* *f*

6

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

p *mf* *f*

Arpa.

mf *mf* *mf*

6

VI. I.

VI. II.

Vla.

Vle.

Contb.

p *espress. con calore* *f*

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

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

p *cresc.* *f*

div.

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.

III. IV. *mp* *f*

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

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

Tba. *p* *poco cresc.* *poco f*

Timp. *mf*

Arpa.

VI. I. *più f* *ff*

V. II. *espress.* *più f* *ff*

Vla. *più f* *ff*

Vlc. *ff*

Contb. *f* *ff*

7

Poco più.

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.*

7

Poco più.

I. II. *sf dolce*

Cor. in F. *mf espress. p*

III. IV. *mf espress. p*

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

Trbni. I. II. *sf*

Trbni. III. Tba. *sf*

Timp.

Arpa.

7

Poco più.

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. *più espress.* *mf* *a 2*

Fl. picc.

Ob. I. II. *più espress.* *mf*

Cor. ingl. *mf*

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

Cl. bass. in B. *più espress.*

Fg. I. II. *più espress.*

C-Fg.

I. II. *express.* *p* *mf* *IV.*

Cor. in F. III. 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*

Vic. *p* *più espress.* *mf*

Contb. *p* *più espress.* *mf*

Fl. I. II. *a 2*

Fl. picc.

Ob. I. II. *a 2*

Cor. ingl. *ff*

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

Cl. bass. in B. *ff*

Fg. I. II. *ff*

C.-Fg. *ff*

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

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

Tr. I. II. in C. *mf* *p* *mf* *f*

Arpa. *f* *ff*

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

Contb. *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* *ff* *a 2* *ff* *sfz*

8 Tempo del principio. *ff*

I. II.

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

Trbn. III.

Tba.

Timp.

molto dim. *molto dim.* *mf* *sfz* *mf* *sfz* *f* *f* *pp* *molto cresc.* *p*

8 Tempo del principio.

Vi. I.

Vi. II.

Vla.

Vcl.

Contb.

molto dim. *molto dim.* *dim.* *dim.* *molto cresc.* *ff* *ff* *ff* *sfz* *sfz* *molto cresc.* *sfz*

Andante. Tempo I.

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ingl.
Cl. II. in B. II. I. dolce espress. p
Cl. bass. in B. ff sfz
Fg. I. II. ff sfz
C-Fg. ff sfz

Andante. Tempo I.

I. II.
Cor. in F.
III. IV. mf molto
Trbn. I. II.
Trbn. III. Tba. pp
Timp. pp molto cresc.

Andante. Tempo I.

VI. I. pp
VI. II. p
Vla. ff sfz p
Vcl. ff sfz p
Contb. ff sfz p
pp molto cresc. ff

This musical score page, numbered 24, features a variety of orchestral instruments. The woodwind section includes Flutes I and II (Fl. I.II.), Piccolo (Fl. picc.), Oboes I and II (Ob. I.II.), Clarinets I and II in B-flat (Cl. I.II. in B.), Bass Clarinet in B-flat (Cl. bass. in B.), Bassoon I and II (Fg. I.II., C-Fg.), and Cor Anglais in F (Cor. in F.). The brass section consists of Trumpets I and II (I.II., II.II.), Trombones I, II, and III (Trbn. I, II, III), and Tuba (Trbne. III Tba.). The string section includes Violins I and II (Vi. I., Vi. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Contb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It contains dynamic markings such as *ff*, *sfz*, *fp*, *mf*, and *p*, as well as articulation like accents and slurs. A rehearsal mark 'a 2' appears at the beginning of the woodwind parts. A section marked 'IV.' begins in the fourth measure of the Cor in F part. The bottom of the page shows the beginning of the string parts, with the Violin I part starting on a whole note chord.

9 **Andante.**

FL I.II. *ff*

Fl. picc. *ff*

Ob. I.II. *sfz*

Cor. ingl. *ff*

Cl. I.II. in B. *1. p dolce*

Cl. bass. in B. *sfz*

Fg. I.II.

pp *molto cresc.*

Detailed description: This system contains the first nine measures of the score. It features six staves for woodwinds and strings. The Flute I and II parts play a rhythmic pattern of eighth notes, starting with a fortissimo (ff) dynamic. The Piccolo flute and Oboe I and II parts also play eighth notes, with the oboe parts marked sfz. The English Horn part has a long note with a fortissimo (ff) dynamic. The Clarinet I and II in B-flat part has a first ending marked 1. p dolce. The Clarinet Bass in B-flat part has a long note with a sfz dynamic. The Bassoon I and II parts have long notes. The Flute Piccolo part has a long note with a pp dynamic, which then increases in volume (molto cresc.) towards the end of the system.

9 **Andante.**

I.II. *sfz*

Cor. in F. *fp*

III.IV. *sfz*

I.II. *fp*

Trb. in C. *sfz*

III. *sfz*

Trbn. I.II. *sfz*

Trbne. III. Tba. *sfz*

Detailed description: This system contains the first nine measures of the brass section. It features six staves. The Horn I and II parts have long notes with a sfz dynamic. The Cor Anglais in F part has a long note with a fp dynamic. The Horn III and IV parts have long notes with a sfz dynamic. The Trumpet I and II parts have long notes with a fp dynamic. The Trumpet in C part has a long note with a sfz dynamic. The Trumpet III part has a long note with a sfz dynamic. The Trombone I and II parts have long notes with a sfz dynamic. The Trombone III part has a long note with a sfz dynamic.

Pi.

9 **Andante.**

VI. I. *f*

VI. II. *f*

Vla. *sfz*

Vcl. *sfz*

Contb. *sfz*

Detailed description: This system contains the first nine measures of the string and piano sections. It features five staves. The Piano part has a long note with a sfz dynamic. The Violin I and II parts play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The Viola part has a long note with a sfz dynamic. The Violin and Cello parts have long notes with a sfz dynamic. The Contrabass part has a long note with a sfz dynamic.

Allegro (non troppo) furioso.

Fl. I. II.
Ob. I. II.
Cor. ingl.
Cl. I. II. in B.
Cl. bass. in B.
Fg. I. II.
C-Fg.

Allegro (non troppo) furioso.

I. II.
Cor. in R. IV.
III. IV.
I. II.
Trbn. in C.
III.
Trbni. I. II. III.
Trbne. III. Tba.

Allegro (non troppo) furioso.

VI. I.
VI. II.
Vla.
Vlc.
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. 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. *sfp* *div.* *p*

Contb. *sfp*

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C.-Fg.

cresc. poco a poco

cresc. poco a poco

a poco

This section contains the musical staves for the Clarinet I and II (in B), Clarinet Bass (in B), Bassoon I and II, and Contrabassoon. The Clarinet I and II parts feature a melodic line with a crescendo marked 'cresc. poco a poco'. The Clarinet Bass part has a similar melodic line with a crescendo. The Bassoon I and II parts play a rhythmic accompaniment marked 'a poco'. The Contrabassoon part is mostly silent.

I. II.
Cor. in F.

III. IV.

I. II.
Trb. in C.

III.

p
senza sord.

mf

senza sord.

p

senza sord.

p

mf

This section contains the musical staves for the Horns (I, II, III, IV in F) and Trumpets (I, II, III in C). The Horn I and II parts play a melodic line starting with a piano (*p*) dynamic and marked 'senza sord.' (without mutes). The Horn III and IV parts are silent. The Trumpet I and II parts play a melodic line starting with a piano (*p*) dynamic and marked 'senza sord.'. The Trumpet III part is silent.

Timp.

cresc. poco a poco

The Timpani part consists of a single staff with a melodic line that gradually increases in volume, marked 'cresc. poco a poco'.

Vi. I.

Vi. II.

Vla.

Vlc.

Contb.

poco a poco

poco a poco

a poco

cresc. poco a poco

cresc. poco a poco

This section contains the musical staves for the Violins (I and II), Viola, Violoncello, and Contrabass. The Violin I and II parts play a melodic line with a 'poco a poco' dynamic marking. The Viola part plays a rhythmic accompaniment marked 'a poco'. The Violoncello and Contrabass parts play a melodic line with a crescendo marked 'cresc. poco a poco'.

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. I.

sfzp sfzp fp fp sfz

Timp.

11

Vl. I.

Vl. II.

Vla.

Vlc. unis.

Cont. b.

12

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. II.
Trb. in C

III.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

Fl. I. II. *a 2*

Fl. picc.

Ob. *a 2*

Cor. ingl.

Cl. I. II. in B. *a 1*

Cl. bass. in B.

Fg. I. II.

C-Fg.

I. II.

Cor. in F. III. IV.

I. II.

Trb. in C. III.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

f *sfz* *sfz* *sfz*

ff *mf* *sfz* *sfz* *sfz*

mf *f*

sfz *mp* *sfz* *fp* *sf*

mf *p* *p*

piu f *piu f* *mf* *piu f*

13

Fl. I. II. *sfz*

Fl. picc. *sf*

Ob. I. II. *sfz*

Cor. Ingl. *sf*

Cl. I. II. in B. *sf*

Cl. bass. in B. *ff*

Fg. I. II. *ff*

C-Fg. *ff*

Detailed description: This system contains the first seven staves of the score. It features woodwind and string parts. The woodwinds include Flute I and II, Piccolo, Oboe I and II, English Horn, Clarinet I and II in B-flat, Bass Clarinet in B-flat, and Bassoon I and II. The strings include C-Bassoon. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics range from *sfz* to *ff*. A rehearsal mark '13' is located at the top right of the system.

13

I. II. *mf*

Cor. in F. *sf*

III. IV. *sfz*

I. II. *mf*

Trb. in C. *p*

III. *f*

Trbnl. I. II. *f*

Trbnl. III. Tba. *fp*

Platf. *Uno piatto* *fp*

Detailed description: This system contains the next seven staves of the score. It features brass and percussion parts. The brass includes Horn I and II, Horns in F (III and IV), Trumpet I and II, Trumpet in C (III), Trombone I and II, Trombone III/Tuba, and Snare Drum (Platf.). The music continues in the same key and time signature. Dynamics range from *mf* to *fp*. A rehearsal mark '13' is located at the top right of the system.

13

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vcl. *ff*

Contb. *ff*

Detailed description: This system contains the final four staves of the score. It features the string sections: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music continues in the same key and time signature. Dynamics range from *ff*. A rehearsal mark '13' is located at the top right of the system.

Ob. I. II.

Cl. I. II.
in B.

Cl. bass.
in B.

Fg. I. II.

C.-Bg.

I. II.
Cor. in E

III. IV.

I. II.
Trb. in C.

III.

Trbni. I. II.

Trbne. III.
Tta.

Platti.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

ff

fp

f

Temp.

f

Ob. I.II

Cor. ingl.

Cl. I.II
in B.

Cl. bass.
in B.

Fg. I.II

C-Fg.

I. II.
Cor. in E.

III. IV.
marcato

I. II.
Trb. in C.

III.

Trbn. I.II

Trbn. III.
Tbn.

VI. I.

VI. II.

Via.

Vic.

Contb.

14

Fl. I. II.
Fl. picc.
Ob. I. II.
Cor. ingl.
Cl. I. II.
in B.
Cl. bass.
in B.
Fg. II.
C-Fg.

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.

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

- Fl. I. II.**: Flute parts with various melodic lines and dynamics.
- Fl. picc.**: Piccolo flute part.
- Ob. I. II.**: Oboe parts.
- Cor. ingl.**: English Horn part.
- Cl. I. II. in B.**: Clarinet parts in B-flat.
- Fg. I. II.**: Bassoon parts.
- C-Fg.**: Contrabassoon part.
- I. II. Cor. in E.**: Horns in E-flat.
- III. IV.**: Horns in E-flat.
- I. II. Trb. in C.**: Trumpets in C.
- III.**: Trumpet in C.
- Trbni. I. II.**: Trombones I and II.
- Trbne. III. Tba.**: Trombone III and Tuba.
- Timp.**: Timpani part.
- VI. I.**: Violin I part.
- VI. II.**: Violin II part.
- Vla.**: Viola part.
- Vcl.**: Violoncello part.
- Contb.**: Contrabasso part.

Key markings and dynamics include:

- sfz* (sforzando) for Trbni. I. II. and Vcl.
- f* (forte) for Cor. in E. I. II.
- dim.* (diminuendo) for Cor. in E. I. II. and Timp.
- meno f* (meno forte) for VI. II.
- espr.* (espressivo) for Fg. I. II., C-Fg., and Contb.
- a 2* (second ending) for Fg. I. II.

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.

Vcl.

Contb.

Solo dolce espr.

ma ben marc.

pizz. ma ben marc.

Ob. I, II.

Cl. bass. B.

Trbn I, II.

Trbn III.

Tam.

Arpa.

ben pronunziato

cresc.

cresc.

VI. I.

VI. II.

Vla.

Vcl.

Contb.

cresc.

dim.

cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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

Vi. II. *p*

Vla. *p*

Vic. *arco* *f* *p*

Court. *f* *p*

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

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

Cor. Ingl. *mf* *fespr.*

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

Cl. bass. in B. *f*

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

C. Fg.

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

Cor. In F. *cresc.*

III. IV. *cresc.*

Trbn I. II. *f*

Trbue III. Tba. *f*

Tam. IX X XI

Arpa. *mf* *f*

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

Vi. II. *cresc.* *fespr.*

Vla. *cresc.* *f*

Vic. *cresc.* *f*

Contb. *cresc.* *f*

16 *a 2* *ritard. poco a poco*

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

Fl. picc. *ff* *mf*

Ob. I. II. *sf* *p*

Cor. ingl. *sf*

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

Cl. bass. in B. *ff*

Fg. I. II. *ff*

C. Fg. *ff*

16 *ritard. poco a poco*

I. II. *f*

Cor. in F. *f*

III. IV. *f*

I. II. *f*

Trb. in C. *f* *sf*

III. *f* *sf*

Trbn. I. II. *f*

Trbn. III. Tba. *sf*

Timp. *f* *ff* *fp*

Tam. XII *fp*

Arpa. *f*

16 *ritard. poco a poco*

Vi. I. *ff* *p*

Vi. II. *ff* *p*

Vla. *ff* *ff*

Vlc. *ff* *ff* *non div.*

Contb. *ff* *ff* *f*

Ob. I. II. *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*

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

Trbne III. Tba. *meno f*

Timp. *fp*

Arpa.

Vla. *meno f*

Vcl. *meno f* *f molto dim.*

Contb. *meno f*

17 Andante sostenuto.

Vla. *p* poco cresc.

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

Contb.

Detailed description: This system contains measures 17 and 18. The Violin I part starts with a piano (*p*) dynamic and a 'poco cresc.' marking. The Violin II part begins with 'p con duolo' and includes 'poco cresc.' and two *p* markings. The Viola and Cello parts are present but mostly silent in this system.

18

Vla. *più p* *p*

Vlc. *più p* *p*

Contb. *p* poco cresc.

Detailed description: This system contains measures 18 and 19. The Violin I part has a *più p* marking followed by a *p* marking. The Violin II part has a *più p* marking followed by a *p* marking. The Viola part has a *p* marking. The Cello part has a *p* marking and a 'poco cresc.' marking.

Vi. II. *p* poco cresc.

Vla. *p*

Vlc. *p*

Contb. *p*

Detailed description: This system contains measures 19 and 20. The Violin II part has a *p* marking and a 'poco cresc.' marking. The Viola, Violin I, and Cello parts all have a *p* marking.

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* *p* div. cresc. poco a poco ten.

Contb. *più p* *p* cresc. poco a poco ten.

Detailed description: This system contains measures 20 and 21. The Violin I part has a *p* marking, 'cresc. poco a poco', and 'ten.'. The Violin II part has a *più p* marking, a *p* marking, 'cresc. poco a poco', and 'ten.'. The Viola part has a *più p* marking, a *p* marking, and 'cresc. poco a poco'. The Violin III part has a *più p* marking, a *p* marking, 'div.', 'cresc. poco a poco', and 'ten.'. The Cello part has a *più p* marking, a *p* marking, and 'cresc. poco a poco ten.'.

VI. I. *ten.*

VI. II. *ten.*

Vla.

Vlc. *ten.*

Contb.

This system contains five staves of music. The Violin I and II parts feature melodic lines with slurs and accents. The Viola part provides harmonic support with sustained notes. The Violoncello and Contrabass parts play a rhythmic accompaniment with slurs. The key signature has two flats, and the time signature is 4/4.

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*

This system contains five staves of music. The Flute and Oboe parts have melodic lines with slurs and accents, marked with *mf molto espr. cresc.*. The Clarinet parts play a rhythmic accompaniment. The Trumpet part has a melodic line starting with *I. p*. The key signature has two flats, and the time signature is 4/4.

20

VI. I. *p cresc.*

VI. II. *cresc.*

Vla. *mf molto espr. f*

Vlc. *marc. espress.*

Contb. *p espress.*

This system contains five staves of music. The Violin parts have melodic lines with slurs and accents, marked with *p cresc.*. The Viola part has a melodic line with slurs and accents, marked with *mf molto espr. f*. The Violoncello and Contrabass parts play a rhythmic accompaniment with slurs, marked with *marc. espress.* and *p espress.* respectively. The key signature has two flats, and the time signature is 4/4.

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*

Cl. bass. in B. *p ma ben marc.* *cresc.*

Fg. I. II. *p ma ben marc.* *cresc.*

C-Fg.

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

Cor. in E. III. IV.

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

VI. I. *molto espr.*

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

Vla. *p ma ben marc.*

Vlc. *p*

Contb. *p*

21

Fl. I. II. *a 2*
 Ob. I. II.
 Cor. ingl.
 Cl. I. II. in B.
 Cl. bass. in B.
 Fg. I. II.
 C-Fg.

p *fp* *cresc.*
fp *cresc.*
marc. *cresc.*
cresc.
espr.
espr.
p

21

I. II.
 Cor. in E
 III. IV.
 Trb. I. II. in C.

mf *p dolce* *mf espr.* *mf espr.*
mf *p* *mf* *ben marc.* *dim.*
mf

21

Vi. I.
 Vi. II.
 Vla.
 Vlc.
 Contb.

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

a 2

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. in B.

Cl. bass. in B.

Fg. I. II. *a 2*

Cr. fg.

I. II. Cor. in E

III. IV.

I. II. Trb. in C

III.

VI. I.

VI. II.

Vla.

Vlc.

Contb.

p

pp

mf

dim.

p dolciss.

dolciss.

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. Tba.
VI. I.
VI. II.
Vla.
Vic. (div.)
Contb.

Fl. I. II.
Fl. III.
Cor. ingl.
Cl. I. II. in B.

Arpa.
VI. I.
VI. II.
Vla.
Vic. (div.)

Fl. I. II. *sempre p*

Fl. III. *sempre p*

Arp.

Vi. I. *arco*

Vi. II. *arco*

Vla. *arco*

Vlc. *arco*

piu cresc. *p cresc.* *f* *p cresc.* *f* *pp cresc.* *f*

23

Fl. I. II. *1.*

Fl. III.

Ob. I. II. *1. p*

Cor. ingl.

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

Cl. bass. in B. *p* *ben marc.*

Fg. I. II. *p*

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

III. *pp* *poco cresc.*

Arpa. *p* *cresc.*

Vi. I. *unis.* *p*

Vi. II.

Vla.

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.
espress.
cresc.
p
mf
mf
mf
mf
sempre p
sempre p
p
cresc.
mf
p espress. con calore
cresc.
cresc.
p ma ben marc.
cresc.
p
f
div.

Fl. I. II. *p* *piu f* *ff* *Poco piu.*

Fl. picc.

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

Cor. ingl. *piu f*

Cl. I. II. in A. *piu f*

Fg. I. II.

I. II. Cor. in F. *p* *f* *Poco piu.*

III. IV.

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

Trbn. III.

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

Timp. *mf*

Arpa.

Vi. I. *piu f* *ff* *Poco piu.*

Vi. II. *ff*

Vla. *ff*

Vic. *ff* *p ma espr.*

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

24

Fl. I. II.

Ob. I. II. *ma ben marc. e tenuto*

Cor. ingl.

Cl. I. II. in A.

Cl. bass. in B.

Fg. I. II. *cresc.*

C.-Fg.

dolce mp

dolce mp

più espr.

p

a 2

p dolce

dolce espress.

dolce espress.

dolce espress.

24

I. II. *dolce*

Cor. in F.

III. IV. *mf*

p ma ben marc. e tenuto

I. II. *p*

Trb. in C.

III.

24

Vi. I. *p senza cresc.*

Vi. II. *p*

Vla. *mf*

Viol. *cresc.*

Contb. *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.
p più espress. *a 2* *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.
 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. III. IV. *f*

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

Arpa. *ff*

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

Contb. *ff*

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.*

Trbni. I. II.

Trbne. III. Tba. *mf*

Timp. *p dolce*

Car.

Arpa. *f*

25

Vi. I. *fp*

Vi. II. *fp*

Vla. *fp*

Vlc. *p* *molto espr.*

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.
Trbui. I. II.
Timp.
Car.
Arpa.
VI. I.
VI. II.
Vla.
Vlc.
Contb.

dim.
più marc.
più marc.
più marc.
più marc.
più marc.
dim.
f
cresc.
cresc.
cresc.
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.

C-Fg. *piu marc.*

I. II. Cor. in F.

III. IV.

I. II. Trbn. in C.

III.

Trbn. I. II.

Trbn. III. Tbn. *piu marc.*

Timp. *p*

Car.

Arpa. *ff*

VI. I. *cresc.*

VI. II. *cresc.*

Vla. *cresc.*

Vlc. *p* *molto espr.*

Contb. *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.

Trb. in B.

Trb. in B.

Tba.

Timp.

Car.

Arpa.

26

Vi. I.

Vi. II.

Vla.

Vle.

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.
Trbn. I. II.
Trbn. III.
Tba.
Timp.
Car.
Arpa.
Vi. I.
Vi. II.
Via.
Vlc.
Contb.

The score is written for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Cor Anglais) and strings (Violins, Viola, Violoncello, and Contrabass) have active parts. The brass section (Horns, Trumpets, and Trombones) is mostly silent, with some dynamic markings like *ff* and *fp*. The percussion section includes Timpani and Cymbals. The Arpa (Harp) has a prominent, flowing part. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The page number 59 is in the top right corner.

Fl. I. II. 27

Fl. picc. Fl. III.

Ob. I. II.

Cor. ingl.

Cl. I. II. in A.

Cl. bass. in B.

Fg. I. II.

C.-Fg.

molto espr.

d.

molto espr.

I. II. 27

Cor. in F.

III. IV.

I. II.

Trb. in C.

III.

Trbn. I. II.

Trbn. III. Tba.

pesante

fff

f dim. poco a poco

dim. poco a poco

Timp.

Car.

Arpa.

VI. I. 27

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* *p*

Cor. ingl. *espr.* *p*

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

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

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

C-Fg. *dim. poco a poco*

I. II. Cor in F.

III. IV.

I. II. Trb. in C.

III.

Trbni. III.

Trbne. III.

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*

Vic. *dim. poco a poco* *dolce*

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

FL. I. II.
Fl. picc.
Cl. bass. in B.
Fg. I. II. *a 2*
C.-Fg. *pp*
pma ben marc.

I. II.
Cor. in F. *pp*
III. IV. *pp*

I. II.
Trb. in C. *pp*
III. *pp*
Trbne III. *pp*

Car. *p*

Arpa. *p*
div.

VI. I. *p*
VI. II. *p*
Via. *p*
Vic. *p*
Contb. *pma ben marc.*

Detailed description: This is a page of a musical score, page 62. It contains 18 staves of music. The instruments are: Flute I & II (FL. I. II.), Flute piccolo (Fl. picc.), Clarinet in B (Cl. bass. in B.), Flute I & II (Fg. I. II.), Clarinet in E-flat (C.-Fg.), Horn I & II (I. II.), Horn III & IV (III. IV.), Trumpet I & II (Trb. in C. I. II.), Trumpet III (III.), Trombone III (Trbne III.), Clarinet (Car.), Harp (Arpa.), Violin I (VI. I.), Violin II (VI. II.), Viola (Via.), Violoncello (Vic.), and Contrabass (Contb.). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *pp* and *p*. Performance instructions include *a 2*, *pma ben marc.*, and *div.*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

28

Fl. I. II.

Fl. picc.

Ob.

Cor. ingl.

Cl. I. II. in A.

Cl. bass. in B.

Fg. I. II.

C.-Fg.

28

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.