

# LEGENDY

LEGENDEN • LEGENDS • LÉGENDES

## 1

13. XI. 1881

ANTONÍN DVOŘÁK, OP. 59  
(1841—1904)

Allegretto ♩ = 84

I. Flauti

II. Flauti

Oboi I.II.

Clarineti I.II. B

Fagotti I.II.

I. II. F Corni

III. IV. D Corni

Timpani D, A

I. Violini

II. Violini

Viole

Violoncelli

Contrabassi



ritard.

in tempo

I. Fl. *f<sub>s</sub>*

II. Fl. *f<sub>s</sub>*

Ob. I. II. *f<sub>s</sub>*

Cl. I. II. B *f<sub>s</sub>*

Fag. I. II. *f<sub>s</sub>*

I. II. F Cor. *f<sub>s</sub>*

III. IV. D *f<sub>s</sub>*

Timp. *f<sub>s</sub>*

20

Solo *mp*

*mp*

Solo *mp*

ritard.

in tempo

I. Viol. *f<sub>s</sub>*

II. Viol. *f<sub>s</sub>*

Vle *f<sub>s</sub>*

Vlc. *f<sub>s</sub>*

Cb. *f<sub>s</sub>*

*p*

*p*

25 30

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

II. Fl. II. *p*

Ob. I. II. *mf*

Cl. I. II. B. *mp* *espressivo*

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

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

III. IV. D.

Timp.

I. Viol. I. *pp*

II. Viol. II. *pp*

Vle. *mf* *p*

V.c. *mf* *p*

Cb. *mf* *pizz.* *arco*

ritard. in tempo

40

35

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

Woodwind section score. Flutes (I, II) and Oboes (I, II) play melodic lines with *cresc.* markings. Clarinets (I, II) and Bassoons (I, II) provide harmonic support. Dynamics include *mp*, *p*, and *mp secco*.

I. II. F. Cor. III. IV. D. Timp.

Copper instruments and Timpani section score. Horns (I, II, F) and Trumpets (III, IV, D) play rhythmic patterns. Timpani provides a steady pulse. Dynamics include *cresc.*, *p*, *mp*, and *fs*.

ritard. in tempo

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

String section score. Violins (I, II) and Viola play melodic lines with *cresc.* markings. Violoncello and Contrabass provide harmonic support. Dynamics include *mp*, *pizz.*, and *mp*.

45

ritardando

50

I. Fl. *p dimin.* *pp*  
 II. Fl. *p dimin.* *pp*  
 Ob. I. II. *p dimin.* *pp*  
 Cl. I. II. B *p dimin.* *pp*  
 Fag. I. II. *p dimin.* *pp*  
 I. II. F. Cor. *f* *p dimin.* *pp*  
 III. IV. D *p dimin.* *pp*  
 Timp. *fr* *p dimin.* *pp*  
 I. Viol. *p dimin.* *pp*  
 II. Viol. *pp*  
 Vle. *p dimin.* *pp*  
 Vlc. *p dimin.* *pp*  
 Cb. *p dimin.* *pp* arco

in tempo

55

I. Fl. I.

II. Fl. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F. Cor.

III. IV. D.

Timp.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

60

I. Fl. I. *p mp* *dimin.*

II. Fl. II. *p mp* *dimin.*

Ob. I. II. *p mp* *dimin.*

Cl. I. II. B. *p mp* *dimin.*

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

I. II. F. *p mp* *dimin.*

Cor. *p mp* *dimin.*

III. IV. D. *p*

Timp.

I. Viol. *p mp* *arco* *dimin.*

II. Viol. *p mp* *dimin.*

Vle. *p mp* *arco* *dimin.*

Vlc. *p mp* *dimin.*

Cb. *mp* *dimin.*



65

I. Fl. I. *p* *f* *ff*

II. Fl. *p* *f* *ff*

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

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

Fag. I. II. *p* *ff* *a 2*

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

III. IV. D *p* *ff*

Timp. *f* *tr*

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

II. Viol. *p* *ff*

Vle. *p* *ff*

Vlc. *p* *ff*

Cb. *p* *ff* *arco*

70 75

I. Fl. I. *dim.* *p* *p* *dimin.*

II. *dim.* *p* [*p*] *dimin.*

Ob. I. II. *dim.* *p* *p* [*p*] *dimin.*

Cl. I. II. B *dim.* *p* *p*

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

I. II. F *a 2* *dim.* *p*

Cor. III. IV. D *dim.* *p* *p* *dimin.*

Timp. *dim.* *p*

I. Viol. *dim.* *p* *p* *dimin.*

II. *dim.* *p* *p* *dimin.*

Vle *dim.* *p* *p*

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

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

poco a poco ritard.

in tempo

Musical score for woodwinds and percussion. The score is divided into two sections: "poco a poco ritard." (measures 75-80) and "in tempo" (measures 81-85). The instruments are: I. Fl., II. Fl., Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. IV. D., and Timp. The woodwinds play a melodic line with triplets and slurs, while the percussion provides a steady accompaniment. Dynamics include *pp* and *fp*.

poco a poco ritard.

in tempo

Musical score for strings. The score is divided into two sections: "poco a poco ritard." (measures 75-80) and "in tempo" (measures 81-85). The instruments are: I. Viol., II. Viol., Vle., Vlc., and Cb. The strings play a melodic line with triplets and slurs, while the percussion provides a steady accompaniment. Dynamics include *pp*.

accelerando poco a poco

90

Musical score for woodwinds and strings (I-II). The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I and II, and Trombones III, IV, and D. The woodwinds play a rhythmic pattern of eighth notes, while the strings play a triplet accompaniment. Dynamics range from *pp* to *ff*, with a crescendo leading to a *p* dynamic. A *ff* dynamic is also indicated for the strings.

accelerando poco a poco

Musical score for strings (Violins, Violas, Cellos, and Double Basses). The Violins I and II play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabasso play a rhythmic pattern of eighth notes. Dynamics range from *f* to *ff*, with a crescendo leading to a *p* dynamic.

Meno mosso (Tempo I.)

95

Musical score for woodwinds and brass instruments. The score includes parts for Flute I and II, Oboe I and II, Clarinet I, II, and Bass, Bassoon I and II, French Horn I, II, F, and Cor, and Trombone I, II, III, and IV, D. The music is in 4/4 time and features a melodic line in the Oboe and Clarinet parts, with supporting parts in the Bassoon and Horns. The dynamic marking *mf* is used throughout.

Meno mosso (Tempo I.)

Musical score for string instruments. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The music is in 4/4 time and features a rhythmic pattern in the Violin and Viola parts, with supporting parts in the Cello and Contrabasso. The dynamic marking *p* is used for the Violin I part, and *mf* is used for the other parts. The word *pizz.* is written above the Contrabasso part.



This musical score page contains measures 110 through 115. The instruments and their parts are as follows:

- Flutes (Fl. I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112.
- Oboe (Ob. I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112.
- Clarinet (Cl. I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112.
- Bassoon (Fag. I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112, ending with a *pp* dynamic in measure 115.
- Cor Anglais (I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112.
- Trumpets (I & II):** Both parts start with a *ff* dynamic and transition to *fp dim.* by measure 112, ending with a *pp* dynamic in measure 115.
- Timpani (Timp.):** Features a *fp dim.* dynamic marking in measure 112.
- Violins (I & II):** Both parts start with a *ff* dynamic and transition to *pp* by measure 115.
- Viola (Vle):** Starts with a *ff* dynamic and transitions to *pp* by measure 115.
- Violoncello (Vlc.):** Starts with a *ff* dynamic and transitions to *pp* by measure 115.
- Double Bass (Cb.):** Starts with a *ff* dynamic and transitions to *pp* by measure 115.

Measure numbers 110 and 115 are indicated at the top of the page. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

poco a poco ritard.

120

I. Fl. I. *pp* *perdendosi* *ppp*

II. Fl. II. *pp* *perdendosi* *ppp*

Ob. I.II. *ppp*

Cl. I.II.B. *ppp*

Fag. I.II. *ppp*

I.II. F. Cor. *pp* *Solo* *perdendosi* *ppp*

III.IV. D. *pp* *perdendosi* *ppp*

Timp. *ppp*

poco a poco ritard.

I. Viol. *perdendosi* *ppp*

II. Viol. *perdendosi* *ppp*

Vle. *pp* *perdendosi* *ppp*

Vlc. *pp* *perdendosi* *pizz.*

Cb. *pp* *perdendosi* *pizz.*