

Piccolo

Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

8 *f* 6 *fz* 6 *fz* 6 *fz* 6 *fz*

3 4 4 4

15 *f* 6 *fz* 6 *fz* 6 *fz* 6 *fz*

17 3 5 *A tempo* 4 *A tempo* 3

32 *f* *fp* 4

A tempo

37 *f* 6 *fz* 6 *fz* 6 *fz* 6 *fz*

39 2

Zigeunerlieder, op. 55

Flute 1

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

3

8

11

16

20

26

32

34

38

f *fz* *fz* *fz* *fz*

p

f *fz* *fz*

p

f *fp*

f *fz* *fz*

fz *fz*

A tempo

p *cresc.*

Flute 2

Zigeunerlieder, op. 55

I.

"Mein lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

The musical score is written for Flute 2 in G minor, 3/4 time. It consists of ten staves of music. The tempo is marked *Moderato*. The piece is titled "Mein lied ertönt" by Antonín Dvořák, transcribed by Hans-Erik Holgersson. The score includes various dynamics such as *f*, *fz*, *p*, and *fp*, along with articulations like accents and slurs. Fingerings are indicated with numbers 2, 3, and 6. The piece concludes with a final measure marked *A tempo*.

Zigeunerlieder, op. 55

Oboe

(English horn)

I.

Moderato

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

English horn

3

4 3 solo *f* *mp*

13

2 *f* *fz* *fz* *fz* *fz*

17

3 3 *p*

25

solo *p* *mf*

29

2 solo *mp* *f* *p*

35

f *f* *fz* *fz*

38

fz *fz* 2

Zigeunerlieder, op. 55

Clarinet 1 in B \flat

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

3
f *fz* *fz* *fz* *fz*

6
dim. *mp* *p*

9

11
pp *cresc.* *f*

15
f *fz* *fz* *fz* *fz*

17
dim. *mp* *dim.* *pp*

20
pp

27
mf *p* *cresc.*

Clarinet 1 in B \flat

Zigeunerlieder, op. 55 - I

A tempo

32 *f* *fp* *p* *cresc.*

36 *f* *fz* *fz* *fz*

38 *fz* *fz* *dim.* *mp*

40 *dim.* *pp*

Zigeunerlieder, op. 55

Clarinet 2 in B \flat

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

3 *f* *fz* *fz* *fz* *fz*

5 *dim.* *mp* *p*

8 *f*

11 *pp* *cresc.* *f*

15 *f* *fz* *fz* *fz* *fz*

17 *dim.* *mp* *dim.*

19 *pp* *pp*

26 *mf* *mp* *pp* *p* *cresc.*

Clarinet 2 in B \flat

Zigeunerlieder, op. 55 - I

32 *f* *fp* *p* *p* *cresc.*

36 *f* *fz* *fz* *fz* *fz* *fz*

39 *dim.* *mp* *dim.* *pp*

The musical score consists of three staves of music for Clarinet 2 in B-flat. The first staff (measures 32-35) features a melodic line with dynamic markings *f*, *fp*, *p*, *p*, and *cresc.*. The second staff (measures 36-38) includes sixteenth-note passages with dynamic markings *f* and *fz*, and is marked with sixteenth-note fingering (6). The third staff (measures 39-41) contains triplet and sixteenth-note passages with dynamic markings *dim.*, *mp*, *dim.*, and *pp*, and is marked with triplet and sixteenth-note fingering (3 and 6).

Zigeunerlieder, op. 55

Clarinet 3 in B \flat

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

3
6
6
6
6
f fz fz fz fz
mp
p
f p
pp f fz fz
6
6
3
mp p
dim. pp
dim. pp
2
mp pp p cresc.
A tempo
f fp p
mf f fz fz
6
6
3
mp
dim. pp

Bass Clarinet Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

4 *f* < *fz* < *fz* < *fz* < *fz* *dim.* *mp*

8 *p*

12 *f* *p*

16 *pp* *cresc.* *f* < *fz* < *fz*

20 *fz* < *fz* *dim.* *mp* *dim.* *pp* *p* 2

26 *dim.* *pp*

32 *mf* < > *mp* > *pp* *p* *cresc.*

35 *fp* *p*

39 *cresc.* *f* > > *f* < *fz* < *fz* < *fz* < *fz*

dim. *mp* *dim.*

Zigeunerlieder, op. 55

Bassoon 1

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

4 *f* < *fz* < *fz* < *fz* < *fz* *dim.* *mp*

9 *p* *f* *p* solo 3 3

14 *f* > > > > > > *f* < *fz* < *fz* < *fz* < *fz* < *fz*

17 *dim.* *mp* 3 *dim.* 3 *pp* *p*

20 *dim.* 3 2

27 solo *mf* 3 3 *pp* *p* *cresc.*

32 *A tempo* *fp* solo *p* 3 3

36 *f* > > > > > > *f* < *fz* < *fz* < *fz* < *fz* < *fz*

39 *dim.* *mp* 3 *dim.* 3 *pp*

Bassoon 2

Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

4 *f* < *fz* < *fz* < *fz* < *fz* *dim.* *mp*

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

13 *cresc.* *f* < *fz* < *fz* < *fz* < *fz*

17 *dim.* *mp* *dim.* *pp*

21 *p* *dim.* *pp*

27 *mf* *mp* *pp* *p* *cresc.*

32 *A tempo* *p*

35 *f* < *fz* < *fz* < *fz* < *fz*

39 *dim.* *mp* *dim.* *pp*

Zigeunerlieder, op. 55

Horn 1&2 in F

I.

Moderato

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

7

12

17

25

31

36

fz fz fz fz p

mf

p f fz fz fz fz

fp pp

p mp pp

f fp p p

f fz fz fz

3

1. solo

1. 2.

1. 1.

A tempo

2

Zigeunerlieder, op. 55

Cornet 1&2

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

Musical score for Cornet 1&2, measures 1-33. The score is written in treble clef with a common time signature (C). The tempo is marked "Moderato".

Measure 1: A whole note chord with a sixteenth rest above it, marked *mf*. Above the staff is the number "6".

Measure 2: A quarter note chord with a sixteenth rest above it, marked *mf*. Above the staff is the number "2".

Measure 3: A quarter note chord with a sixteenth rest above it, marked *mf*. Above the staff is the number "3".

Measure 14: A quarter note chord with a sixteenth rest above it, marked *f*. Above the staff is the number "5".

Measure 15: A quarter note chord with a sixteenth rest above it, marked *f*. Above the staff is the number "3".

Measure 16: A quarter note chord with a sixteenth rest above it, marked *p*. Above the staff is the number "3".

Measure 25: A quarter note chord with a sixteenth rest above it, marked *f*. Above the staff is the number "2".

Measure 26: A quarter note chord with a sixteenth rest above it, marked *f*. Above the staff is the number "3".

Measure 33: A quarter note chord with a sixteenth rest above it, marked *f*. Above the staff is the number "4".

Tempo markings: *mf*, *f*, *p*, *f*. The tempo changes to "A tempo" at measure 16.

Zigeunerlieder, op. 55

Trombone 1

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

f < *fz* < *fz* < *fz* < *fz* *dim.*

4

pp

9

p *pp* *f*

15

f < *fz* < *fz* < *fz* < *fz* *dim.*

19

p *dim.* *pp*

24

4 2

31

p *cresc.* *f* > *fp* *p* *f*

37

f < *fz* < *fz* < *fz* < *fz* *dim.* *Muted* *pp*

Zigeunerlieder, op. 55

Trombone 2

I.

"Mein lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

Measures 1-4. Dynamics: *f*, *fz*, *fz*, *fz*, *dim.*, *mp*. Includes triplets and accents.

4

Measures 5-8. Dynamics: *pp*.

9

Measures 9-14. Dynamics: *p*, *pp*, *f*.

15

Measures 15-17. Dynamics: *f*, *fz*, *fz*, *fz*, *dim.*, *mp*. Includes triplets and accents.

18

Measures 18-21. Dynamics: *p*, *dim.*, *pp*, *p*, *dim.*

22

Measures 22-28. Dynamics: *pp*, *cresc.* Includes a fermata.

29

Measures 29-33. Dynamics: *f*, *fp*, *p*. Includes accents and a fermata.

34

Measures 34-37. Dynamics: *f*, *fz*, *fz*. Includes triplets and accents.

38

Measures 38-41. Dynamics: *fz*, *fz*, *dim.*, *mp*, *Muted*, *pp*. Includes triplets and accents.

Zigeunerlieder, op. 55

Trombone 3

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

1

f *fz* *fz* *fz* *fz* *mp*

5

pp

9

f *p* *pp*

13

f *fz* *fz* *fz* *fz*

17

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

21

dim. *pp* *f* *fp*

33

p *cresc.* *f*

37

f *fz* *fz* *fz* *fz* *mp* *Muted* *pp*

Tuba

Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

4 4

11 3

17 3 5 4 2

31 *A tempo* 3

37 2

f < *fz* < *fz* < *fz* < *fz*

f < *fz* < *fz* < *fz* < *fz*

p *cresc.* *f* > *fp* *f*

f < *fz* < *fz* < *fz* < *fz*

Double Bass

Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

f < *fz* < *fz* < *fz* < *fz* *pizz.* *dim.* *mp* *dim.*

5 *p* 8va ad lib.

10 *f* *p* > *pp* 8va ad lib. *cresc.* *f*

15 *f* < *fz* < *fz* < *fz* < *fz* *pizz.* *dim.* *p*

20 *dim.* **3** **4** *arco* *pp*

31 *A tempo* *p* *crexc.* *f* > *fp* *pizz.* *p*

34 *arco* 8va b. ad lib. *cresc.* *f* > *f* < *fz* < *fz* < *fz* < *fz*

39 *pizz.* *dim.* *arco* **6** **6** *pp*

Percussion

Zigeunerlieder, op. 55

I.

Moderato

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

1 Triangle

2 Tambourine

3 Cymbal (susp.)

4 Glockenspiel

13 Triangle

2 Tambourine

18 Cymbal (susp.)

5 Glockenspiel

2

p

p

p

p

Percussion

Zigeunerlieder, op. 55 - I

A tempo

31

1

2

pp < *mf*

2

37

Triangle

Cymbal (susp.)

6

6

6

6

2

pp

Tambourine

2

Timpani

Zigeunerlieder, op. 55

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

The musical score for Timpani consists of four staves of music in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score includes various rhythmic patterns and dynamics:

- Staff 1: Measure 1 has a 4-measure rest. Measures 2-5 contain eighth notes with a *pp* dynamic.
- Staff 2: Measure 8 has a 3-measure rest. Measure 11 has a 7-measure rest. Measures 12-15 contain eighth notes with dynamics *p dim.* and *p*.
- Staff 3: Measure 21 has a 4-measure rest. Measure 25 has a 4-measure rest. Measure 29 has a 3-measure rest.
- Staff 4: Measure 32 has a 5-measure rest. Measure 37 has a 3-measure rest. Measures 38-40 contain eighth notes with dynamics *p dim.* and *pp*.

Zigeunerlieder, op. 55

Harp
(Piano)

I.

"Mein Lied ertönt"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

4

4

p

7

10

f

p

13

cresc.

f

4

4

19

p

dim.

3

3

Harp (Piano)

Zigeunerlieder, op. 55 - I

25 *A tempo*

4 3

4 3

p

35

4 4

cresc. *f*

Piccolo

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

13

14

f *p*

26

f *mf* *p*

35

f *dim.* *p*

39

ritard. *A tempo*

5

ppp

Flute 1

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f *p*

13 *f* *dim.* *p*

17 *pp*

22 *p* *f* *p*

32 *cresc.* *f*

36 *dim.* *p*

41 *ritard.* *A tempo* *ritard.* *mf* *f* *dim.* *pp*

6

2

2

Flute 2

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

The musical score for Flute 2 consists of eight staves of music. The key signature is G minor (two flats) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamics and articulations:

- Measure 1: *f* (forte), with a hairpin indicating a decrease to *p* (piano) by measure 3.
- Measure 6: *f* (forte), with a triplet of eighth notes.
- Measure 14: *dim.* (diminuendo) and *p* (piano).
- Measure 18: *pp* (pianissimo).
- Measure 23: *p* (piano), *f* (forte), and *p* (piano).
- Measure 32: *cresc.* (crescendo) and *f* (forte).
- Measure 36: *dim.* (diminuendo) and *p* (piano).
- Measure 41: *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo).

Tempo markings include *ritard.* (ritardando) at measures 41 and 45, and *A tempo* at measure 43. A fermata is present at the end of measure 48.

Oboe

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f *p* *p*

13 *f* *dim.* *p*

18 *pp* **3**

25 *p* *f* *p*

33 *f* *dim.* *p* **2**

41 *ritard.* **A tempo** *ritard.* *mf* *f* *dim.* *pp* **2**

Clarinet 1 in B \flat

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f *p*

6 *p* *f*

14 *dim.* *p* *pp*

19 *p*

26 *f* *p*

31 *cresc.* *f* *ritard.*

36 *dim.* *p* *mf*

42 *A tempo* *ritard.* *f* *dim.* *pp* *ppp*

Clarinet 2 in B \flat

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f \rightarrow *p*

7 **4**

f

14 *dim.* *p*

18 *pp*

25 *p* *f* *p*

31 *cresc.* *f*

36 **3** *p* *ritard.*

42 **A tempo** *ritard.* *mf* \rightarrow *pp* *ppp*

Clarinet 3 in B \flat

II.

"Ei! Ei, wie mein Triangel..."

Allegro

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

7

14

22

27

34

42 A tempo

f *p* *f* *dim.* *p* *pp* *f* *p* *cresc.* *ritard.* *mf* *pp* *ppp*

3

Bass Clarinet

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

3

p

11

f *dim.* *p*

18

pp

25

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

34

f *dim.* *p*

41 *ritard.* **A tempo** *ritard.*

mf *f* *dim.* *pp* *ppp*

Bassoon 1

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f \rightrightarrows *p*

7

12 *f* *dim.* *p* *pp*

19

25 *cresc.* *f* \rightrightarrows *p* \rightrightarrows \rightrightarrows **3**

35 *f* *dim.* *p*

41 *ritard.* **A tempo** *ritard.* *mf* \rightrightarrows *f* *dim.* \rightrightarrows *pp* \rightrightarrows \rightrightarrows *ppp*

Bassoon 2

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

The musical score for Bassoon 2 consists of seven staves of music in bass clef, 2/4 time, and B-flat major. The piece is marked 'Allegro'. The dynamics and articulations are as follows:

- Measures 1-6: *f* (forte) to *p* (piano) dynamic.
- Measures 7-15: *f* (forte) dynamic, ending with *dim.* (diminuendo).
- Measures 16-21: *p* (piano) dynamic, with *pp* (pianissimo) in measure 20.
- Measures 22-28: *cresc.* (crescendo) leading to *f* (forte) dynamic.
- Measures 29-35: *p* (piano) dynamic, with *cresc.* (crescendo) leading to *f* (forte) and *ritard.* (ritardando).
- Measures 36-41: *dim.* (diminuendo) leading to *p* (piano) dynamic.
- Measures 42: *A tempo* marking, *ritard.* (ritardando) leading to *mf* (mezzo-forte) to *pp* (pianissimo) dynamic.

Horn 1&2 in F

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f $\text{a } 2$ p f

14 dim. p 1. pp

23 p f 2. p

32 *cresc.* f *dim.*

39 1. *ritard.* **A tempo** 3 pp $\text{a } 2$ ppp

Cornet 1&2

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

1. *p* 2. *p*

10 *f* *dim.* *p*

17 2. 1. *pp*

25 *mp* *f* *p* *cresc.*

33 1. *f* *dim.* *p*

39 3 *A tempo* 5

Trombone 1

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

12

f

14

dim. *p*

6

25

p *f*

2

31

mp *p* *f* *dim.* *p*

39

mf *pp* *ppp*

A tempo ritard.

Trombone 2

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

6

p *f*

14

dim. *p* 3

22

pp *p* *f* 4

33

p *f* *dim.* *p*

39

2 *ritard.* **A tempo** *ritard.*

mf *f* *mf* *pp* *ppp*

Trombone 3

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

12

f *dim.* *p*

17

pp *p*

27

f *p* *f* *dim.*

38

p *mf* *pp* *ppp*

A tempo *ritard.*

Detailed description: This block contains four staves of musical notation for Trombone 3. The first staff (measures 12-16) starts with a 12-measure rest, followed by a series of eighth notes. Dynamics are *f*, *dim.*, and *p*. The second staff (measures 17-26) begins with a 17-measure rest, then features a triplet of eighth notes, followed by quarter notes. Dynamics are *pp* and *p*. The third staff (measures 27-37) starts with a 27-measure rest, then has a 4-measure rest, followed by quarter notes and eighth notes. Dynamics are *f*, *p*, *f*, and *dim.*. The fourth staff (measures 38-41) begins with a 38-measure rest, then a triplet of eighth notes, followed by quarter notes and eighth notes. Dynamics are *p*, *mf*, *pp*, and *ppp*. The tempo marking 'A tempo' and 'ritard.' are placed above the final two measures.

Tuba

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

6

13

19

35

42

p

f *dim.* *p*

p *f* *ritard.*

f *dim.* *p* *mf*

f *pp* *ppp*

6

6

2

A tempo

ritard.

Double Bass

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro **6**

8 *p* *f*

14 *pizz.* *dim.* *p* **3** *arco* *pp*

23 *cresc.* *f* *p*

32 *pizz.* *f* *dim.* *p*

40 **2** *A tempo* **5**

Percussion

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

12 Snare drum

1 p mf *dim.* pp

2 Glockenspiel mf pp

18 11 4

1

2 mp *cresc.*

36 3 5 **A tempo** 5

1

2 ppp

Timpani

II.

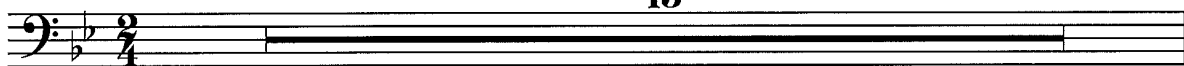
"Ei! Ei, wie mein Triangel..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

13



14

7

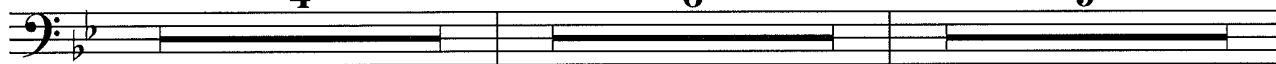


25

4

6

5



40

ritard.

A tempo

ritard.

3



Harp

II.

"Ei! Ei, wie mein Triangel..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Piccolo

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

10 6

17 *p* *poco a poco string.* *ritard.*

22 *Tempo I°* 9

32 6 *p*

41 *poco rit.*

Flute 1

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Musical score for Flute 1, showing measures 1-15, 16-27, 28-36, and 37-41. The score includes dynamic markings (*f*, *mp*, *p*), tempo markings (*Moderato*, *Tempo I°*), and performance instructions (*poco a poco string.*, *ritard.*, *poco rit.*). The score is in 3/4 time and features various rhythmic patterns, including 9-measure rests, 2-measure rests, 3-measure rests, and 5-measure rests. The key signature is one flat (B-flat).

Flute 2

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

9

f *p*

14 *cresc.* *f* *mp* *p* *poco a poco string.* *ritard.*

22 **Tempo I°** 6 3 *f*

34 *p* *f* *mp* *p*

38 5 *poco rit.* 2

Oboe

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

Musical staff 1: Oboe part, measures 1-15. Includes a 9-measure rest, a dynamic marking of *f*, and a 3-measure rest.

Musical staff 2: Oboe part, measures 16-24. Includes dynamic markings of *mp* and *p*, a crescendo hairpin, and a 2-measure rest.

Musical staff 3: Oboe part, measures 25-30. Includes a crescendo hairpin.

Musical staff 4: Oboe part, measures 31-36. Includes dynamic markings of *f* and *mp*, a 5-measure rest, a 2-measure rest, and a *poco rit.* marking.

Clarinet 1 in B \flat

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

9

f *p*

14 *cresc.* *f* *mp* *p* *poco a poco string.*

21 *ritard.* **Tempo I°** 8 *f*

34 *p* *f* *p*

40 *poco rit.* *ppp*

Clarinet 2 in B \flat


III.

"Rings ist der Wald..."

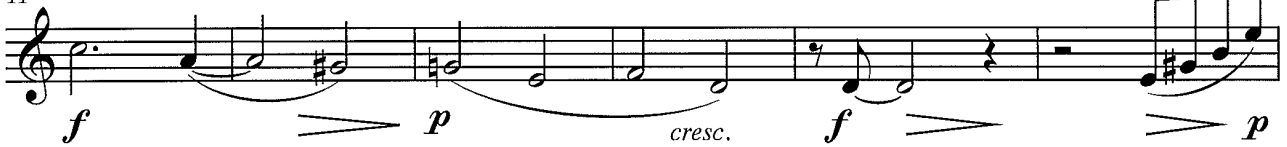
Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato 10

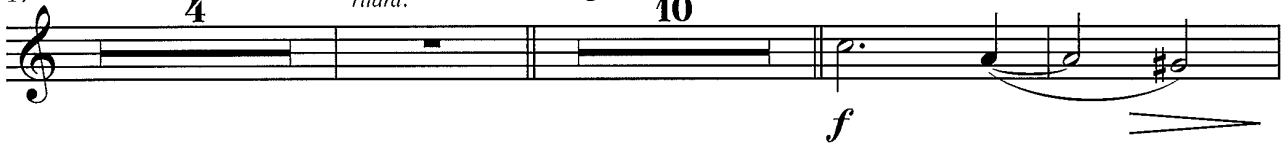


11



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

17 4 ritard. Tempo I° 10



f

34 7



p *f* *p* *ppp*

Clarinet 3 in B \flat

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

10

11

f *p* *cresc.* *f*

17

poco a poco string. *ritard.* **Tempo I $^\circ$** 10

32

38

poco rit. 2 *ppp*

Bass Clarinet

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

p

5

poco cresc.

10

f *p* *cresc.*

15

f *mp* *p* *poco a poco string.* *ritard.*

22

Tempo I°

p

27

cresc.

32

f *p*

36

f *mp* *p* *poco rit.*

41

2

p *dim.* *ppp*

Bassoon 1

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato 10

f *p*

15 *mf* *mp* *p* *poco a poco string.*

20 *ritard.* *Tempo I°* *p* *p*

26 *cresc.*

31 *f* *p* *f*

36 *mf* *mp* *p*

40 *poco rit.* *ppp*

Bassoon 2

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

p

6

poco cresc.

11

f *p* *f* *p*

20

ritard. **Tempo I°** *p*

26

cresc.

31

f *p* *f* *p*

38

3 *poco rit.* *dim.* *ppp*

Detailed description: This is a musical score for Bassoon 2, titled "III. 'Rings ist der Wald...'" by Antonín Dvořák, transcribed by Hans-Erik Holgersson. The piece is in 3/4 time and marked "Moderato". The score consists of seven staves of music. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-10) is marked *poco cresc.*. The third staff (measures 11-19) features a triplet of eighth notes in measure 11, with dynamics *f* and *p* indicated by hairpins. The fourth staff (measures 20-25) is marked *ritard.* and **Tempo I°**, with a piano (*p*) dynamic. The fifth staff (measures 26-30) is marked *cresc.*. The sixth staff (measures 31-37) features another triplet of eighth notes in measure 31, with dynamics *f* and *p* indicated by hairpins. The seventh staff (measures 38-42) begins with a triplet of eighth notes in measure 38, marked *poco rit.*, and ends with a *dim.* (diminuendo) and *ppp* (pianissimo) dynamic.

Horn 1&2 in F

III.

"Rings ist der Wald..."

Moderato

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

a 2

p

7

poco cresc. *f*

13

p *f* *mp* *p* *ritard.*

Tempo I°

22

p

28

cresc. *f* *p*

35

f *p* *p dim.* *ppp* *poco rit.*

Cornet 1&2

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

poco cresc.

p

8

f *p*

14

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

24

cresc.

32

f *p* *f*

37

p *p* *dim.* *ppp*

Trombon 1

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

p

7

poco cresc. *f* *ritard.* *p*

13

f *p*

22 **Tempo I°**

p

29

cresc. *f* *p*

36

f *p* *poco rit.* *p dim.* *ppp*

Detailed description: The image shows a musical score for Trombon 1, consisting of six staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various dynamics such as piano (p), forte (f), and pianissimo (ppp), along with performance markings like 'poco cresc.', 'ritard.', and 'Tempo I°'. Measure numbers 7, 13, 22, 29, and 36 are indicated at the start of their respective staves. The music features a mix of quarter notes, eighth notes, and rests, with some measures containing slurs and accents.

Trombone 2

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

Measures 1-5 of the Trombone 2 part. The music is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic. The notes are: G2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter).

6

Measures 6-10 of the Trombone 2 part. The notes are: G2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter). The dynamic is *poco cresc.*

11

Measures 11-15 of the Trombone 2 part. Measure 11 has a whole note G2 with a dynamic of *f*. Measure 12 has a whole note G2 with a dynamic of *p*. Measure 13 has a whole note G2 with a dynamic of *f*. Measure 14 has a whole note G2 with a dynamic of *p*. Measure 15 has a whole note G2 with a dynamic of *p*. There are fermatas over measures 11 and 15.

21

ritard. Tempo I°

Measures 21-26 of the Trombone 2 part. The music begins with a whole rest in measure 21. Measures 22-26 contain a sequence of quarter notes: G2, G2, F2, G2, F2, G2, F2, G2, F2, G2. The dynamic is *p*.

27

Measures 27-31 of the Trombone 2 part. The notes are: G2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter). The dynamic is *cresc.*

32

Measures 32-37 of the Trombone 2 part. Measure 32 has a whole note G2 with a dynamic of *p*. Measure 33 has a whole note G2 with a dynamic of *f*. Measure 34 has a whole note G2 with a dynamic of *p*. Measure 35 has a whole note G2 with a dynamic of *f*. Measure 36 has a whole note G2 with a dynamic of *p*. Measure 37 has a whole note G2 with a dynamic of *p*. There are fermatas over measures 32 and 37.

38

poco rit.

Measures 38-42 of the Trombone 2 part. Measure 38 has a whole note G2 with a dynamic of *p*. Measure 39 has a whole note G2 with a dynamic of *dim.*. Measure 40 has a whole note G2 with a dynamic of *ppp*. Measure 41 has a whole note G2 with a dynamic of *ppp*. Measure 42 has a whole note G2 with a dynamic of *ppp*. There are fermatas over measures 38 and 42.

Trombone 3

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

p

7

poco cresc. *f*

13

p *mf* *p* 4 *ritard.*

22 **Tempo I°**

p

29

cresc. *f* *p*

36

mf *p* 5 *poco rit.* *p dim.* *ppp*

Tuba

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

1

p

7

poco cresc. *f*

13

p *f* *p* 4 *ritard.*

22 *Tempo I°*

p

29

cresc. *f* *p*

36

5 *poco rit.*

f *p* *dim.* *ppp*

Detailed description: This is a musical score for Tuba, consisting of six staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various dynamics such as piano (*p*), forte (*f*), piano (*p*), fortissimo (*ppp*), and dynamic markings like *cresc.* (crescendo), *dim.* (diminuendo), and *ppp* (pianissimo). There are also tempo markings like *Tempo I°* and *poco rit.* (poco ritardando). The score features several rests, slurs, and a 4-measure rest at measure 13. The piece ends with a fermata over the final note.

Double Bass

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato *pizz.*

p

6 *4 arco*
f *p*

14 *cresc.* *f* *pizz.* *poco a poco string.* *p*

20 *ritard.* **Tempo I°** *p*

27 *4 arco*
f *p*

35 *pizz.*
f *p*

40 *2 poco rit.* *p* *dim.* *ppp* *arco*

Percussion

III.

"Rings ist der Wald..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Timpani

III.

"Rings ist der Wald..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Moderato

Musical notation for measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The notes are: measure 1: whole rest; measure 2: quarter note G2; measure 3: quarter note F2; measure 4: quarter note E2; measure 5: quarter note D2. The dynamic marking *p* is placed below the first note.

Musical notation for measures 6-11. Measure 6: quarter note G2. Measure 7: quarter note F2. Measure 8: quarter note E2. Measure 9: quarter note D2. Measure 10: quarter note C2. Measure 11: quarter note B1. Above measures 7-8 is a bracket with the number 4. Above measures 9-10 is a bracket with the number 5. Above measure 11 is a bracket with the number 4. The dynamic marking *mp* is placed below measure 10. The word *ritard.* is placed above measure 11.

Musical notation for measures 12-21. The staff is in bass clef with a key signature of one flat. The time signature is common time. The notes are: measure 12: quarter note G2; measure 13: quarter note F2; measure 14: quarter note E2; measure 15: quarter note D2; measure 16: quarter note C2; measure 17: quarter note B1; measure 18: quarter note A1; measure 19: quarter note G1; measure 20: quarter note F1; measure 21: quarter note E1. The dynamic marking *p* is placed below the first note. The tempo marking *Tempo I°* is placed above the first measure.

Musical notation for measures 22-27. Measure 22: quarter note G2. Measure 23: quarter note F2. Measure 24: quarter note E2. Measure 25: quarter note D2. Measure 26: quarter note C2. Measure 27: quarter note B1. Above measures 22-23 is a bracket with the number 4. Above measures 24-25 is a bracket with the number 5. Above measure 26 is a bracket with the number 7. The dynamic marking *mp* is placed below measure 25. The dynamic marking *ppp* is placed below measure 27.

Harp

III.

"Rings ist der Wald..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Piccolo

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

mf *mp*

7 8 2 14

23 8 12 2

mp

39 8 *mf* *cresc.* *f* *dim.*

45 8 *mp* *p* *pp*

Flute 1

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

7

14

21

27

35

40

44

mf

p

pp

cresc.

dim.

mp

pp

cresc.

f

dim.

mp

dim.

dim.

pp

Flute 2

IV.

"Als die alte Mutter..."

Andante con moto

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of six staves of music. The first staff (measures 1-12) begins with a dynamic of *mf* and features a six-measure rest in measure 6. The second staff (measures 13-20) starts at measure 13 with a dynamic of *pp* and includes a *cresc.* marking. The third staff (measures 21-30) starts at measure 21 with a dynamic of *mp* and includes a four-measure rest in measure 26. The fourth staff (measures 31-38) starts at measure 31 with a dynamic of *sim.* and includes a *cresc.* marking. The fifth staff (measures 39-44) starts at measure 39 with a dynamic of *f* and includes a *dim.* marking. The sixth staff (measures 45-48) starts at measure 45 with a dynamic of *mp* and includes a two-measure rest in measure 46, followed by a *p* dynamic, a *dim.* marking, and a final *pp* dynamic.

Oboe

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

The musical score is written for Oboe in G major (one sharp) and 6/8 time. It consists of six staves of music. The tempo is marked "Andante con moto".

- Staff 1:** Measures 1-6. Dynamics: *mf* (measures 1-2), *mp* (measures 3-6). Includes a fermata over measure 3.
- Staff 2:** Measures 7-10. Dynamics: *pp* (measures 7-8), *mf* (measures 9-10). Includes a fermata over measure 7 and a "solo" marking above measure 8.
- Staff 3:** Measures 11-14. Dynamics: *mp* (measures 11-12), *p* (measures 13-14). Includes a fermata over measure 11 and a "4" marking above measure 14.
- Staff 4:** Measures 15-17. Dynamics: *pp* (measures 15-17). Includes a fermata over measure 15 and a "2" marking above measure 17.
- Staff 5:** Measures 18-23. Dynamics: *f* (measures 18-23). Includes a fermata over measure 18 and a "6/8" time signature change at the end.
- Staff 6:** Measures 24-27. Dynamics: *mp* (measures 24-25), *dim.* (measures 26-27), *p* (measures 28-29). Includes a fermata over measure 24 and a "6/8" time signature change at the end.

Clarinet 1 in B \flat

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

9

22

29

35

40

44

mf *p*

pp *cresc.* *dim.*

mp *dim.*

pp

cresc.

f *dim.*

mp *dim.* *pp*

Clarinet 2 in B \flat

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

mf

6 8

17

pp cresc. dim.

23

mp dim.

4

33

p cresc.

2

40

f dim.

45

mp dim. pp

Clarinet 3 in B \flat

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

6

mf *pp*

11

17 *cresc.* *dim.*

23 *mp* *dim.*

29 *pp*

35 *cresc.*

40 *f* *dim.*

45 *mp* *dim.* *pp*

Bass Clarinet

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

The musical score is written for Bass Clarinet in G major (three sharps) and 2/4 time. It consists of six staves of music, each starting with a measure number. The notes are primarily quarter notes, with some eighth notes and slurs. Dynamics and articulation are indicated by various markings.

Measure 1: *mf* (with crescendo hairpin), *sim.*, *dim.*, *p* (with decrescendo hairpin).

Measure 9: *pp* (with decrescendo hairpin).

Measure 17: *cresc.*, *mf*, *dim.*, *mp* (with decrescendo hairpin).

Measure 25: *sim.*, *dim.*, *pp*.

Measure 34: *cresc.*, *f*.

Measure 43: *dim.*, *mp* (with decrescendo hairpin), *p*, *dim.*, *pp*.

Bassoon 1&2

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of eight staves of music. The first staff (measures 1-6) begins with a *mf* dynamic and features a melodic line with accents and a harmonic accompaniment. The second staff (measures 7-12) starts with a *pp* dynamic and includes a crescendo hairpin. The third staff (measures 13-18) continues with a *cresc.* hairpin. The fourth staff (measures 19-24) shows dynamics of *mf*, *dim.*, and *mp*. The fifth staff (measures 25-31) features *dim.* and *pp* dynamics. The sixth staff (measures 32-37) includes a *cresc.* hairpin. The seventh staff (measures 38-44) has dynamics of *f* and *dim.*. The eighth staff (measures 45-48) concludes with *mp*, *dim.*, and *pp* dynamics.

Horn 1&2 in F

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

1. *mf* *dim.*

6 *pp*

12 *cresc.* solo

18 *dim.* *mp*

25 1. 2. *pp*

32 *cresc.* solo

38 *f*

45 *mp* *dim.* *pp*

Cornet 1&2

IV.

"Als die alte Mutter..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Trombone 1-3

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

TACET

Tuba

IV.

"Als die alte Mutter..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Double Bass

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

pizz.

mf *dim.* *p*

9

pp

17

cresc. *mf* *dim.* *mp*

25

pp

34

arco

pp

43

pizz.

arco

dim. *pizz.* *arco* *dim.*

Percussion

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Andante con moto

Musical notation for measures 1-9. Two staves are shown. Staff 1 has a treble clef and a 6/8 time signature. Staff 2 has a bass clef and a 6/8 time signature. Both staves have a key signature of one sharp (F#). Above the staves, the number '8' is written above measure 1, '9' above measure 2, and '8' above measure 3. The notation consists of solid black bars on the staves, indicating sustained notes.

Musical notation for measures 17-20. Two staves are shown. Staff 1 has a treble clef and a 2/4 time signature. Staff 2 has a bass clef and a 2/4 time signature. Both staves have a key signature of one sharp (F#). Above the staves, the number '3' is written above measure 20. A box labeled 'Cymbal (susp.)' is placed above the first staff. The notation includes notes with stems and beams, and a cymbal symbol with a diamond shape. Dynamics include *pp* and *cresc.* below the first staff, and *mp* below the second staff.

Musical notation for measures 23-29. Two staves are shown. Staff 1 has a treble clef and a 2/4 time signature. Staff 2 has a bass clef and a 2/4 time signature. Both staves have a key signature of one sharp (F#). Above the staves, the number '2' is written above measure 27, and '8' is written above measure 29. A box labeled 'Glockenspiel' is placed above the first staff. The notation includes notes with stems and beams. Dynamics include *pp* and *cresc.* below the first staff, and *mf* below the second staff.

Musical notation for measures 37-42. Two staves are shown. Staff 1 has a treble clef and a 2/4 time signature. Staff 2 has a bass clef and a 2/4 time signature. Both staves have a key signature of one sharp (F#). Above the staves, the number '8' is written above measure 42. The notation includes notes with stems and beams, and a cymbal symbol with a diamond shape. Dynamics include *pp* and *cresc.* below the first staff, and *mf* below the second staff.

Timpani

IV.

"Als die alte Mutter..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

1 *Andante con moto* 8 9 14 23 14

37 8

p *dim.* *pp*

Harp

IV.

"Als die alte Mutter..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

TACET

Piccolo

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

f

Poco meno mosso

4

9 *Più animato*

mf

6 6 6 6 6 6

12

Un poco più mosso

2 6 4

Poco meno mosso

ff

D.S. al Coda

31 *Coda*

f 6 7 *ff* 2

stringendo

37

Flute 1

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

f *Poco meno mosso* 4

9 *Più animato*
mf 6 6 6 6 3 6

12 6 6 6 6 6 6

16 *Un poco più mosso*
f 3 6 *p* *ff* *f*

23 *Poco meno mosso* 4 *D.S. al Coda*
pp

31 *Coda*
f 6 7 *ff*

36 *stringendo*

Flute 2

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

Poco meno mosso

Musical notation for measures 1-8. The piece is in 2/4 time. Measure 1 starts with a forte (*f*) dynamic. The melody features eighth notes with accents and slurs. A 4-measure rest is indicated at the end of the line.

Musical notation for measures 9-11. Measure 9 begins with a *Più animato* marking and a *mf* dynamic. The passage consists of sixteenth-note runs with slurs and sixths indicated below the notes.

Musical notation for measures 12-15. This section continues the sixteenth-note runs from the previous system, with slurs and sixths indicated.

Musical notation for measures 16-26. Measure 16 starts with a *Un poco più mosso* marking. The dynamics range from *f* to *ff*. The notation includes a triplet of eighth notes, a sixteenth-note run, and a 4-measure rest at the end.

Musical notation for measures 27-30. Measure 27 begins with a *Poco meno mosso* marking and a *pp* dynamic. The passage consists of sixteenth-note runs.

D.S. al Coda

Coda

Musical notation for measures 31-35. Measure 31 starts with a *f* dynamic. The passage includes sixteenth-note runs with slurs and sixths indicated. A 7-measure rest is indicated at the end.

Musical notation for measures 36-40. Measure 36 begins with a *stringendo* marking. The passage consists of sixteenth-note runs with slurs and accents.

Oboe
(English horn)

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

English horn

f

Poco meno mosso

4

9 *Più animato*

mf

13

f

p

19 *Un poco più mosso*

3

solo

ritard.

Poco meno mosso

4

mp *dim.* *p* *dim.*

D.S. al Coda

31 *Coda*

ff

stringendo

37

Clarinet 1 in B \flat

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

f

Poco meno mosso

4

9 *Più animato*

mf

6 6 6 6 6 6 3

12

6 6 6 6 6 6

16 *Un poco più mosso*

f *p* *ff* *f*

23 *Poco meno mosso*

4 *pp* *D.S. al Coda*

31 *Coda*

f *ff*

6 7

36 *stringendo*

Clarinet 2 in B \flat

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto *Poco meno mosso*

f

9 *Più animato*
mf 6 6 6 6 6 6

12 *f*

17 *Un poco più mosso*
p *ff* *f* *mp* *dim.*

25 *ritard.* **2** *Poco meno mosso* *pp* *D.S. al Coda*

31 *Coda*
f *ff*

37 *stringendo*

Clarinet 3 in B \flat

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto *Poco meno mosso*

9 *f* *Più animato* *mf*

12 *f*

17 *p* *ff* *f* *mp* *dim.*

24 *Poco meno mosso* *3* *4* *D.S. al Coda*

31 *Coda* *f* *ff*

36 *stringendo*

Bass Clarinet

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc. *f* *Poco meno mosso* *p*

7 *Più animato* **6** *f* *p* **3** **6**

19 *Un poco più mosso marc.* **2** *ritard.* **4** *Poco meno mosso* *ff* *dim.* *mp* *p* *dim.* *D.S. al Coda*

31 *Coda* *marc.* *f* *fp* *ff*

37 *stringendo*

Bassoon 1

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc.
f

Poco meno mosso
4
f

Più animato

11
f *p* *ff*
Un poco più mosso marc.

20
dim. *mp* *p* *dim.*
Poco meno mosso
4
D.S. al Coda

31 *Coda*
f *fp* *ff*
marc.

37 *stringendo*

Bassoon 2

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc. *Poco meno mosso*

7 *f* *Più animato*

14 *f* *p* *ff* *dim.* *Un poco più mosso*

23 *mp* *dim.* *p* *pp* *ritard.* *Poco meno mosso* *D.S. al Coda*

31 *Coda* *f* *fp* *ff*

37 *stringendo*

Horn 1&2 in F

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto
f

5 **Poco meno mosso**
p

9 **Più animato a 2**
f *p*

19 **Un poco più mosso** **3** *ritard.* **4** **Poco meno mosso**
ff *dim.* *mf* *p* *dim.* *D.S. al Coda*

31 **Coda a 2**
f *fp* *ff*

37 **stringendo**

Cornet 1&2

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

Poco meno mosso

Più animato

Un poco più mosso

Poco meno mosso

Coda

stringendo

f

f

p

ff

f

mp

f

fp

ff

f

ff

4

6

a 2

4

4

D.S. al Coda

Trombone 1&2

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto
a 2 marc.

Poco meno mosso

f

9 *Più animato*

mf *f*

16 *Un poco più mosso*

p *ff* *dim.*

22 *Poco meno mosso*

mp *dim.* *p* *ritard.* 2 4

D.S. al Coda

Coda

31 *a 2*

f *fp* *ff*

37 *stringendo*

Trombone 3

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc.

f

5 **Poco meno mosso**

p

9 **Piu animato** 6 **f** **p**

19 **Un poco piu mosso** 4 4 **ff** **dim.** **mp** **D.S. al Coda**

31 **Coda** **f** **fp** **ff**

37 **stringendo**

Tuba

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc.

f

5 *Poco meno mosso* 4 *Più animato* 6 \emptyset

19 *Un poco più mosso* *ritard.* 2 *Poco meno mosso* 4 *D.S. al Coda*

ff *dim.* **mp** *dim.* **p**

31 *Coda*

f **fp** **ff**

37 *stringendo*

Double Bass

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto marc. *Poco meno mosso* $\frac{4}{4}$

9 *Più animato* *f*

16 *Un poco più mosso* *pizz.* *p* *ff* *dim.* *mp* *dim.*

24 *ritard.* *Poco meno mosso* *pp* *D.S. al Coda*

31 *Coda* *f* *fp* *ff*

37 *stringendo*

Percussion

V.


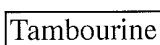

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

Poco meno mosso

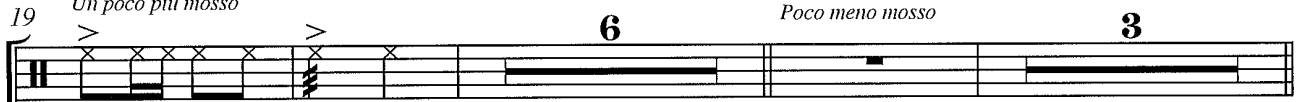
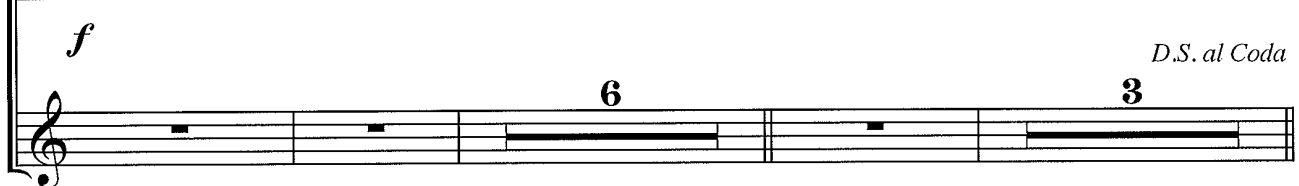

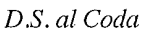
1 
Tambourine 
2 





9 *Più animato*

1 
2 
Glockenspiel 
1st X 
2nd X 



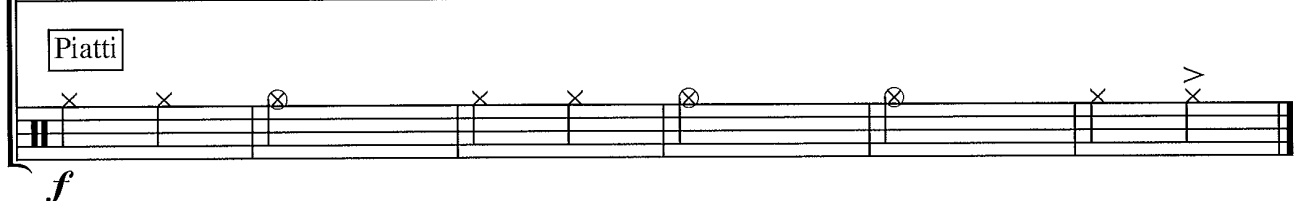

19 *Un poco più mosso*

Poco meno mosso

1 
2 
f 
D.S. al Coda 

31 
Coda 
2 
f 

37 *stringendo*

1 
Piatti 
2 
f 

Timpani

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

Poco meno mosso

9 *Più animato*

31 *Coda*

37 *stringendo*

Harp (Piano)

V.

"Reingestimmt die Saiten"

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegretto

Poco meno mosso

Musical notation for measures 1-8. The score is in 2/4 time. Measures 1-4 are marked *Allegretto* and measures 5-8 are marked *Poco meno mosso*. Both sections feature a whole rest in both the treble and bass staves, with the number 4 written above and below the staves respectively.

9 *Più animato*

Musical notation for measures 9-13. The score is in 2/4 time. Measure 9 starts with a section sign (§). The music consists of chords in the bass staff. A forte (*f*) dynamic marking is present at the beginning.

14 *Un poco più mosso*

Musical notation for measures 14-18. The score is in 2/4 time. Measures 14-15 have chords in the bass staff. Measure 16 has a whole rest in both staves. Measures 17-18 have whole rests in both staves, with the number 2 written above and below the staves.

19 *Poco meno mosso*

Musical notation for measures 19-22. The score is in 2/4 time. Measures 19-20 have whole rests in both staves, with the number 8 written above and below the staves. Measures 21-22 have whole rests in both staves, with the number 4 written above and below the staves. The text *D.S. al Coda* is written at the end.

Harp (Piano)

31

Coda

3 2

3 2

37

stringendo

ff

8 8 8 8 8 8 8 8 8 8 8 8

Piccolo

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

8 10 14

25 8 *f* *tr*

33 8 6 *p*

43 8 *f* 6 *p* *pp*

Detailed description: The score is for a piccolo part in 2/4 time, key of D major. It consists of four staves of music. The first staff shows measures 8, 10, and 14, which are mostly rests. The second staff starts at measure 25 with a forte (*f*) dynamic and includes trills (*tr*). The third staff starts at measure 33 with a piano (*p*) dynamic and features sixteenth-note passages. The fourth staff starts at measure 43 with a forte (*f*) dynamic and includes a sixteenth-note passage followed by piano (*p*) and pianissimo (*pp*) dynamics.

VI.

Flute 1

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

The musical score for Flute 1 consists of eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Poco allegro'. The dynamics range from piano (*p*) to fortissimo (*ff*), with various articulations and phrasing marks.

Measure 1: *p*

Measure 7: *f*

Measure 14: *p*

Measure 23: *f*

Measure 29: *dim.* *p*

Measure 36: *p* *f* *ff*

Measure 42: *p* *f* *ff*

Measure 48: *dim.* *p* *dim.* *pp*

Flute 2

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of six lines of music, each starting with a measure number. The first line (measures 1-7) begins with a dynamic of *p* and includes a first ending bracket labeled '2'. The second line (measures 8-18) starts with a dynamic of *f*, features a triplet of eighth notes, and ends with a dynamic of *p*. The third line (measures 19-26) is marked *f* and contains several accents. The fourth line (measures 27-35) includes trills marked 'tr' and a first ending bracket labeled '2'. The fifth line (measures 36-45) starts with *p*, has a first ending bracket labeled '3', and ends with *f*. The sixth line (measures 46-50) begins with *ff*, includes a *dim.* marking, and concludes with dynamics of *p*, *dim.*, and *pp*.

VI.

Oboe

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

Musical score for Oboe, measures 1-50. The score is in 2/4 time and D major. It features various dynamics and articulations.

Measures 1-5: *p*, 5

Measures 11-14: 11, 14, 4

Measures 29-36: 29, *f*, *tr*, *dim.*, *p*

Measures 37-44: 37, 3, *p*, *f*

Measures 45-50: 45, 2, 3, *mf*, *dim.*, *p*, *dim.*, *pp*

VI.

Clarinet 1 in B \flat

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Poco allegro'. The score consists of seven lines of music, each starting with a measure number. The dynamics and articulation are as follows:

- Measure 1: *p*
- Measure 8: *f*, includes a triplet of eighth notes.
- Measure 15: *p*, includes a crescendo hairpin.
- Measure 22: *f*, includes trills (*tr*) and accents (>).
- Measure 29: *dim.*, includes trills (*tr*) and accents (>).
- Measure 35: *p*
- Measure 42: *f* and *ff*, includes accents (>).
- Measure 49: *mf*, *dim.*, *p*, *dim.*, and *pp*, includes accents (>).

VI. Clarinet 2 in B \flat

"In dem weiten, breiten..."

Poco allegro

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

10

11

f *f* *p*

17

25

f

31

p

43

f *ff*

49

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

VI.

Clarinet 3 in B \flat

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The first staff (measures 1-6) begins with a piano (*p*) dynamic. The second staff (measures 7-14) features a forte (*f*) dynamic. The third staff (measures 15-24) includes a four-measure rest marked with a '4' and a piano (*p*) dynamic. The fourth staff (measures 25-32) starts with a forte (*f*) dynamic. The fifth staff (measures 33-39) begins with a *dim.* dynamic and ends with a piano (*p*) dynamic. The sixth staff (measures 40-46) starts with a forte (*f*) dynamic. The seventh staff (measures 47-50) begins with a fortissimo (*ff*) dynamic, followed by *dim.*, *p*, *dim.*, and *pp* dynamics.

Bass Clarinet

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

6

p *f*

13

8

p *f*

29

dim. *p*

38

f

47

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

Bassoon 1

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

p

8

f

17

p

25

f

33

dim. *p*

39

f

47

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

Bassoon 2

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

p

8

f

2

17

p

24

f

33

dim. *p*

40

f

47

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

Horn 1&2 in F

VI.

"In dem weiten, breiten..."

Poco allegro

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

1. *p*

9 *f* *p*

19

25 *f*

33 1. *dim.* *p*

41 *f* *ff* a2

49 *p* *dim.* *pp*

Detailed description: This is a musical score for Horn 1&2 in F, VI. 'In dem weiten, breiten...'. The score is in 2/4 time and consists of seven staves of music. The key signature is three sharps (F#, C#, G#). The tempo is 'Poco allegro'. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *pp* (pianissimo). There are also performance markings like accents (>) and slurs. The score is divided into measures, with measure numbers 9, 19, 25, 33, 41, and 49 indicated. The first staff starts with a first ending bracket (1.) and a dynamic of *p*. The second staff has a dynamic of *f* and a first ending bracket (2). The third staff has a dynamic of *p* and a first ending bracket (4). The fourth staff has a dynamic of *f* and a first ending bracket (4). The fifth staff has a dynamic of *dim.* and a first ending bracket (1.). The sixth staff has a dynamic of *f* and a first ending bracket (2), followed by a dynamic of *ff* and a first ending bracket (2). The seventh staff has a dynamic of *p* and a first ending bracket (a2), followed by a dynamic of *dim.* and a first ending bracket (pp).

Cornet 1&2

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

Musical score for Cornet 1&2, measures 10-50. The score is in 2/4 time and F# major. It consists of five staves of music. Measure numbers 10, 17, 23, 43, and 49 are indicated at the start of their respective staves. The score includes various dynamics such as *f*, *ff*, *p*, *dim.*, and *pp*, as well as articulation marks like accents and slurs. Rehearsal marks with numbers 10, 2, 14, and 2 are placed above the staves.

Trombone 1

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

10 *f* *p*

17 *f*

33 *f*

47 *ff* *p* *dim.* *pp*

Detailed description: The score is written on a single bass clef staff in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system starts at measure 10 with a ten-measure rest, followed by a melodic line starting on G2, moving up stepwise to G3, then down to E2, and finally up to G3. Dynamics range from *f* to *p*. The second system starts at measure 17 with an eight-measure rest, followed by a melodic line starting on G2, moving up to G3, then down to E2, and finally up to G3. Dynamics range from *f*. The third system starts at measure 33 with a two-measure rest, followed by an eight-measure rest, then a melodic line starting on G2, moving up to G3, then down to E2, and finally up to G3. Dynamics range from *f*. The fourth system starts at measure 47 with a melodic line starting on G2, moving up to G3, then down to E2, and finally up to G3. Dynamics range from *ff* to *pp*.

Trombone 2

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

Musical score for Trombone 2, measures 1-50. The score is in bass clef, key of D major (two sharps), and 2/4 time. It features various dynamics and articulations.

Measures 1-14: *p* > > *f*. Includes an 8-measure rest.

Measures 15-24: *p*. Includes a 2-measure rest and a 3-measure rest.

Measures 25-34: *f*. Includes a 2-measure rest.

Measures 35-47: *p* > > *f* *ff*. Includes a 6-measure rest.

Measures 48-50: *p* *dim.* *pp*.

Tuba

VI.

"In dem weiten, breiten..."

Poco allegro

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

10

17

32

47

f *p*

f

f

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

Detailed description: This is a musical score for Tuba, consisting of four staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Poco allegro'. The score begins with a ten-measure rest (labeled '10') followed by a melodic line starting on a dotted quarter note, marked with a forte (*f*) dynamic. The melody continues through measures 17, 32, and 47. Measure 17 has an eight-measure rest (labeled '8'). Measure 32 has a nine-measure rest (labeled '9'). Dynamics include *f*, *p*, *ff*, *dim.*, and *pp*. The piece concludes with a final note in measure 50.

VI. Double Bass

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

pizz.



Percussion

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

1 2

Triangle

3 8 11 6 17 8

1 2

Glockenspiel

1 2

33 35 8 8

1 2

47 52 2 2

f *dim.* *p*

Timpani

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

10 14

25 3 14

mf *f*

46

p *f* *dim.* *p* *pp* *dim.* *ppp*

Harp (Piano)

VI.

"In dem weiten, breiten..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Poco allegro

1 10 11 14

Musical notation for measures 1-14. Treble and bass clefs, key signature of two sharps (F# and C#), 2/4 time signature. Measures 1-10 and 11-14 are indicated by horizontal lines above and below the staves.

25 18 43 4

Musical notation for measures 25-43. Treble and bass clefs, key signature of two sharps (F# and C#), 2/4 time signature. Measures 25-43 are indicated by horizontal lines above and below the staves.

47

Musical notation for measures 47-54. Treble and bass clefs, key signature of two sharps (F# and C#), 2/4 time signature. Measures 47-54 contain musical notation with dynamics: *f*, *p*, *dim.*, and *ppp*.

Piccolo

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro **f** **Meno mosso** 8

13 **Allegro** **f**

18 **Meno mosso** 9 **Allegro** **f** 3 **f**

31 **Meno mosso** **p**

36 **cresc.**

40 **Allegro** **ff** 3

Flute 1

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Flute 1 consists of six staves of music. The first staff (measures 1-3) is marked **Allegro** and **f**, featuring a triplet of eighth notes. The second staff (measures 4-13) is marked **Meno mosso** and **f**, with a triplet of eighth notes and a measure rest of 8. The third staff (measures 14-17) is marked **Allegro** and **f**, with a triplet of eighth notes and a **dim.** marking. The fourth staff (measures 18-26) is marked **Meno mosso** and **p**, with a measure rest of 6 and a **14** marking. The fifth staff (measures 27-29) is marked **Allegro** and **f**, with a **dim.** marking. The sixth staff (measures 30-33) is marked **Meno mosso** and **p**, with a triplet of eighth notes.

Flute 1

35

Allegro *cresc.*

40

ff 3

Detailed description: This is a musical score for Flute 1, consisting of two staves. The first staff begins at measure 35 and ends at measure 40. It is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamics include 'cresc.' (crescendo). The music features a series of eighth-note patterns with accents. The second staff begins at measure 40 and ends at measure 43. It is written in a treble clef with a key signature of one flat. The tempo remains 'Allegro' and the dynamics are marked 'ff' (fortissimo). The music continues with eighth-note patterns, some with accents and slurs. A fermata is placed over the final note of the piece, and a '3' is written below the staff, indicating a triplet or a specific performance instruction.

Flute 2

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Flute 2 consists of seven staves of music. The first staff (measures 1-3) is marked **Allegro** and **f**, featuring a triplet of eighth notes. The second staff (measures 4-9) is marked **Meno mosso** and **f**, with a triplet of eighth notes and a sextuplet of eighth notes. The third staff (measures 10-13) is marked **dim.** and **f**, with a triplet of eighth notes. The fourth staff (measures 14-17) is marked **Allegro**, **f**, and **dim.**, with a triplet of eighth notes. The fifth staff (measures 18-25) is marked **Meno mosso** and **p**, featuring a sextuplet of eighth notes. The sixth staff (measures 26-29) is marked **Allegro**, **f**, and **dim.**, with a triplet of eighth notes. The seventh staff (measures 30-33) is marked **Meno mosso** and **p**, with a triplet of eighth notes.

Flute 2

33

36

cresc.

Allegro

39

ff

3

Oboe

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro
f *dim.*

Meno mosso
f *f*

Allegro
dim. *f* *f*

Meno mosso
dim. *f* **9**

Allegro
f *dim.* *f*

Meno mosso
p

cresc.

Allegro
ff

Clarinet 1 in Bb

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro
f *dim.* *f*

5 **Meno mosso**
f

10 *dim.* *f*

14 **Allegro**
f *dim.* *f*

18 **Meno mosso**
p *f*

22 *dim.* *p*

26 **Allegro**
f

14

Clarinet 1 in Bb

29 *Meno mosso*
dim. *f* *p*

32 *sim.*

36 *cresc.*

40 *Allegro*
ff

3

Clarinet 2 in Bb

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro **Meno mosso**

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

7 *dim.* 3

Allegro

13 *f* *f* *f* *f* *p* *f*

18 **Meno mosso** *p* *f* *dim.* *p*

Allegro

25 *f* *f* *f* *f*

Meno mosso *sim.*

31 *p*

36 *cresc.*

Allegro

40 *ff* *f* *f* *ff*

Clarinet 3 in Bb

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f *dim.* *f*

5 *Meno mosso*

f *dim.*

11 *Allegro*

f *f* *dim.*

17 *Meno mosso*

f *p* *f* *dim.*

23 *Allegro*

p *f*

29 *Meno mosso*

dim. *f* *mf* *f*

40 *Allegro*

ff *f* *f* *ff*

Bass Clarinet

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

Allegro 3

Meno mosso

f

9

Allegro

dim. *f* *f*

16

Meno mosso

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

24

Allegro

p *f*

29

Meno mosso

7

dim. *f*

40

Allegro

ff

Bassoon 1

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

Meno mosso

f *f* *f* *f*

6

dim.

Allegro

13

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

Meno mosso

Allegro

18

p *f* *f* *f*

Meno mosso

30

f *mp* *f*

Allegro

39

ff

Bassoon 2

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Bassoon 2 consists of six staves of music, each with a measure number at the beginning. The tempo markings are **Allegro** and **Meno mosso**. The dynamics range from **ff** (fortissimo) to **p** (piano). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Staff 1: Measure 1, **Allegro**, **f**, *dim.*, **f**

Staff 2: Measure 5, **Meno mosso**, **f**, *dim.*

Staff 3: Measure 11, **Allegro**, **f**, **f**, *dim.*, **f**

Staff 4: Measure 18, **Meno mosso**, **f**, *dim.*

Staff 5: Measure 24, **Allegro**, **p**, **Meno mosso**, **f**, *dim.*, **f**

Staff 6: Measure 31, **f**

Staff 7: Measure 40, **Allegro**, **ff**

Horn 1&2 in F

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro
f *dim.* *f* *a 2*

5 *Meno mosso* **6** *mf* *f* *f* *Allegro*

16 *dim.* *a 2* *Meno mosso* **2** **1.** **5** *f* *f* *Allegro*

29 *dim.* *Meno mosso* *a 2* *p*

35 *cresc.* *f*

40 *Allegro* *a 2* *ff*

Cornet 1

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Cornet 1 consists of five staves of music. The first staff begins with the tempo marking **Allegro** and the dynamic **f**. It features a series of eighth notes followed by a triplet of eighth notes marked **f**. The tempo then changes to **Meno mosso** for a whole note rest marked with the number **8**. The second staff starts at measure 13 with **Allegro** and **f**, followed by a crescendo and a triplet marked **f**. The tempo changes to **Meno mosso** for a whole note rest marked with the number **9**. The third staff begins at measure 27 with **Allegro** and **f**, featuring sixteenth-note patterns with slurs. It ends with a **dim.** marking and a triplet marked **f**. The fourth staff starts at measure 31 with **Meno mosso** and a whole note rest marked with the number **7**, followed by a series of notes with accents and a final triplet marked **f**. The fifth staff begins at measure 40 with **Allegro** and **ff**, featuring sixteenth-note patterns with slurs and accents, ending with a triplet marked **f**.

Cornet 2

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Cornet 2 consists of five staves of music. The first staff begins with the tempo marking **Allegro** and the dynamic **f**. It features a series of eighth notes with rests, followed by a half note with a fermata. The tempo then changes to **Meno mosso** for an 8-measure rest. The second staff starts at measure 13 with **Allegro** and **f**, continuing the eighth-note pattern with a crescendo. It ends with a half note and a fermata, followed by a 9-measure rest in **Meno mosso**. The third staff, starting at measure 27, is marked **Allegro** and **f**. It contains a complex rhythmic figure with slurs and a **dim.** marking. It concludes with a triplet of eighth notes and a fermata, followed by a **f** dynamic. The fourth staff, starting at measure 31, is marked **Meno mosso** and **f**. It begins with a 7-measure rest, followed by a series of notes with accents. The fifth staff, starting at measure 40, is marked **Allegro** and **ff**. It features a series of notes with accents and a crescendo, ending with a triplet of eighth notes and a fermata.

Trombone 1

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of five staves of music. The first staff (measures 1-8) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, and *f*. The second staff (measures 9-12) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *< f*, *dim.*, and *< f*. The third staff (measures 13-16) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The fourth staff (measures 17-20) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The fifth staff (measures 21-24) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The sixth staff (measures 25-28) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The seventh staff (measures 29-32) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The eighth staff (measures 33-36) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*. The ninth staff (measures 37-40) is marked *Allegro* and *Meno mosso*. Dynamics include *f*, *dim.*, *< f*, and *p*.

Trombone 2

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro *f* *dim.* *f* Meno mosso 8

13 Allegro *f* < *f* *dim.* < *f* Meno mosso 9

27 Allegro *f* *dim.* < *f* *p* Meno mosso

33 *cresc.* *f*

39 Allegro *ff*

Trombone 3

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

Allegro

f *dim.* *f*

5 *Meno mosso* **9** *Allegro* *f* *dim.* *< f* *Meno mosso* **9**

27 *Allegro* *f* *dim.* *< f* *p* *Meno mosso*

34 *cresc.* *f*

40 *Allegro* *ff*

Tuba

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro

f *dim.* *f*

5 *Meno mosso* **9** *Allegro* *Meno mosso* **9**

f *dim.* *< f*

27 *Allegro* *Meno mosso*

f *dim.* *< f* *p*

33

cresc. *f*

39 *Allegro*

ff

Double Bass

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

Allegro *pizz.* *f* *dim.* *f* *arco* *Meno mosso*

7 *dim.* *f*

Allegro *pizz.* *f* *dim.* *f* *arco* *Meno mosso*

14 *f* *dim.* *p*

20 *f* *dim.* *p*

Allegro *pizz.* *f* *dim.* *f* *arco* *Meno mosso*

27 *f* *dim.* *f* *f*

Allegro *ff*

39

Percussion VII.

"Darf des Falken Schwinge..."

Antonín Dvořák
Transcribed by: Hans-Erik Holgersson

Allegro Meno mosso

1 9

2 9

Glockenspiel

14 Meno mosso

1 8

2 8

26 Allegro

1 p < f p < f p < f p < f

2

Snare drum

31 Meno mosso

1 7

2 7

f

40 Allegro

1

2 3

ff

Timpani

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

The musical score for Timpani consists of four staves of music, each with a different tempo and dynamic marking. The first staff starts with **Allegro** and a **3** measure rest, followed by a **Meno mosso** section with a **7** measure rest. The second staff begins at measure 14 with **Allegro** and features a **dim.** marking followed by a **f** dynamic. The third staff starts at measure 26 with **Allegro** and includes a **2** measure rest, with dynamics ranging from **p** to **f**. The fourth staff begins at measure 39 with **Allegro** and features **f** and **ff** dynamics. The score is written in bass clef with a key signature of one flat and a time signature of 6/8.

Harp

VII.

"Darf des Falken Schwinge..."

Antonín Dvořák

Transcribed by: Hans-Erik Holgersson

TACET