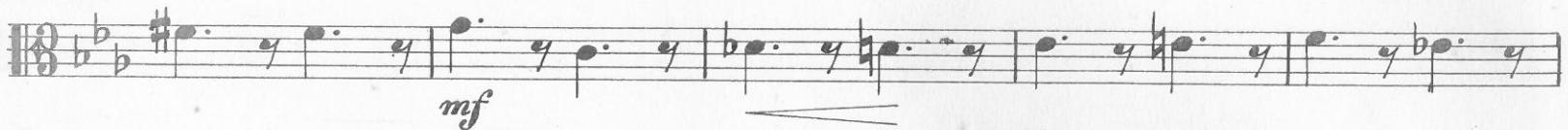


Trombone I.

109



115



120



125



(HÖRDE SE)

2.-3. TACET

4. CORO

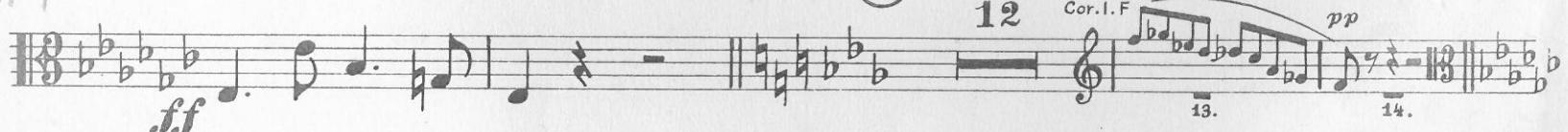
Andante



5



14



30



35



5

Trombone I.

3

43

(C) 12 (D) 3 4. 5.

Tbne III.
Tba

62

(E) 5

~~5. CORO TACET~~**Allegro maestoso**

3

9

(A) 1

15

21

1

27

(B) 4

32

f

46

10 Cor. I-II.E

62

(D) 10

Trombone I.

5

Handwritten musical score page 29, measures 11-15. The score is in 3/4 time, key signature changes between B-flat major (B), E major (C), and A major (D). Measure 11 starts with a forte dynamic (f) and ends with a fermata over the first note of measure 12. Measure 12 begins with a piano dynamic (pp). Measures 13-15 are grouped together with a brace. Measure 13 starts with a forte dynamic (f). Measures 14-15 start with a piano dynamic (pp). Measure 15 ends with a forte dynamic (f).

70 (E) 4 Cor. I. II. F

8. 6. 7.

ff

GRADE SE

8. ARIA – SOPRANO SOLO

Larghetto

7 (A) 19 (B) 9 Viol. solo 22

10. f 11. >

Timp.

Handwritten musical score for page 38, measures 1-10. The score is in common time (indicated by 'C') and consists of ten measures. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (F) followed by a half note. Measures 2-4 show eighth-note patterns. Measure 5 begins with a forte dynamic (F) followed by eighth-note patterns. Measures 6-8 continue with eighth-note patterns. Measure 9 starts with a forte dynamic (F) followed by eighth-note patterns. Measure 10 concludes with eighth-note patterns. The score includes various slurs, grace notes, and dynamic markings such as \hat{f} , \hat{f}_z , =, and pp.

Handwritten musical score for string quartet. Measure 13 starts with a forte dynamic (f) followed by a fermata over the first two notes. Measure 14 begins with a piano dynamic (p), followed by a crescendo (v) under a bracket, a piano dynamic (pp), and a mezzo-forte dynamic (mf). Measure 15 starts with a forte dynamic (f), followed by a piano dynamic (pp), and ends with a fermata over the last note. The page number 42 is at the top left, and the measure numbers 13, 14, and 15 are at the bottom right.

~~NEMRAJE SE~~ 9. CORO

Allegro maestoso

Handwritten musical score for string quartet. The score consists of four staves. The first three staves are for violins (two parts) and the fourth staff is for cello/bass. Measure 5 starts with a forte dynamic. Measure 6 begins with a half note followed by a fermata. Measure 7 starts with a eighth note. Measure 8 starts with a eighth note.

Trombone I.

6 ~~6~~
22

32
ff

37

43

47

53
6 DE 57
5

NEHRAJE SE

10. TACET

HRAJE SE

11. CORO

Allegro

17

(A)

20

(B)

20

(C)

8

58

Vcllo

(KONEC)

14.

(D)

8

67 Viol. I. ff
10.

78

82 6 11
attacca

Trombone I.

7

~~NEHRAJE SE~~

~~12. ARIA E CORO~~

Poco adagio

12

4

18

25

(A)

34

B Un poco animato

8 Cor. ingl. 9. 10. 11.

47

2

mf

TES

12

1 ritard. Legni Tba

25

Cor. 1.

7. 8. 9. f

13. -14. TACET

17.

~~NEHRAJE SE~~

Andante

15. RECITATIVO - BASSO SOLO

9

1 Bass mp

1

mf

p

pp

mp

min

16

fz

dim.

p

5 attacca

A

Trombone I.

~~16. CORO TACET~~

Poco andante (A) 18

17 7 Timp. 4

pp 8. 9. pp

Handwritten musical score page 35, measures 29-35. The score is in 13/8 time with a key signature of one sharp. Measure 29 starts with a forte dynamic. Measure 30 begins with a piano dynamic (p). Measure 31 starts with a forte dynamic (fz). Measure 32 starts with a piano dynamic (p). Measure 33 starts with a piano dynamic (pp). Measure 34 starts with a forte dynamic (fz). Measure 35 starts with a piano dynamic (p) and ends with an instruction to attack (attacca).

17. CORO

Allegro vivace

ff

A handwritten musical score page showing measure 9. The key signature is B-flat major (two flats). The time signature is common time. The melody starts with a half note followed by a quarter note, then eighth notes. The dynamic is *f*. Measure 9 ends with a forte dynamic *fz*.

Musical score for page 31, section B. The score consists of two staves. The first staff begins with a dynamic of p . The second staff begins with a dynamic of f . The score includes a circled letter "B" above the notes and a circled number "4" at the end of the measures.

40

(c)

5

f

ff

50

D

6

1

f

Trombone I.

9

62

68

73

4 B 9

89 F

94

99 3 102 G Poco meno mosso, quasi allegro moderato 14

ritard. ff dim. p

118 H 10 J 1 Cor. III. IV.C

132 Maestoso

Trbl I. II. C

137

142

SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

DÍL II.- TEIL II.- PART II.

TROMBONE I.

HRAJE SE

ANTONÍN DVORÁK OP. 71

(ALT) (Soprano)

18. – 19. TACET

HRAJE SE

20. ARIA – BASSO SOLO

Poco adagio

16

(A)

2

Ob. I. Vle

4

29

(B)

6

16

Cor. III-IV.D

Solo

1

pp

pp

58

5 pp cresc. 5 fz 19 ff attacca

DR 26.

~~21. RECITATIVO – SOPRANO SOLO~~

Andante

9

ff

~~TACET~~

~~22. ARIA – BASSO SOLO~~

Allegro con brio

2

pp

7

pp

18

(A)

18

(B)

36

9

Fl.

p 5

26. TENORE SOLO E CORO

Bassplat-
+ angl. red

HRAJE SE

26. TEN

Andante quasi l'istesso tempo

(A) *Animato*

a tempo

B

©

14

49 D Animato a tempo
5 7 E 62 CL.I.B.
S.R. ff attacca

27. RECITATIVO – BASSO SOLO

Handwritten musical score for string bass, page 5. The score consists of two staves. The first staff starts with a dynamic of *pp*, followed by a melodic line with various note heads (circles, ovals, diamonds) and rests. The second staff begins with a dynamic of *cresc.* (crescendo), followed by a dynamic of *f* (fortissimo) indicated by a diagonal line. The score concludes with a large circled 'VI' and the instruction 'ATTACCA' written below it.

~~NEHRADÍ~~ 28. CORO

NEHRAJE SE

(34)

Handwritten musical score page 17, measures 111-113. The score is for orchestra, featuring parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Clarinet, Bassoon, Horn, Trombone, and Percussion. The key signature is B-flat major (two flats). Measure 111 starts with a dynamic of *f*. Measure 112 begins with a dynamic of *f*, followed by a section labeled (B) *Cor.* (2nd ending). Measures 113 and 114 continue with dynamics of *f* and *ff*.

32

43

~~NEHRÄDE SE~~
29. RECITATIVO – TENORE E BASSO SOLO

Moderato

Allegro

Viol. I.

Meno, quasi tempo I.
1 7

A horizontal strip of handwritten musical notation on five-line staves. The first staff begins with a treble clef, a 'C' key signature, and a 'G' time signature. It consists of two measures of solid black notes. The second staff begins with a bass clef, a 'G' key signature, and a 'G' time signature. It has one measure of a single note followed by a repeat sign and another measure of a single note. The third staff begins with a treble clef, a 'G' key signature, and a 'G' time signature. It has one measure of a single note followed by a repeat sign and another measure of a single note.

11. trb

Trombone I.

5

HRADE SE
34. RECITATIVO – TENORE E BASSO SOLO

L'istesso tempo 34

(A) Allegro moderato 1

44

Più animato

52

(B) Poco meno mosso, quasi tempo 12

HRADE SE
35. QUARTETTO E CORI

Allegro moderato (alla breve)

20 (A) 12 21 (B) 21 Cor. I.

63

106

118

194

207

(C) 22 23 24

(D) 23 24 25

(E) 24 25

(F) 25 26 27

(G) 26 27 28

(H) Tempo I. 28 29 30

(I) 29 30 31

(J) 30 31 32

(K) 31 32 33

(L) 32 33 34

(M) 33 34 35

(N) 34 35 36

(O) 35 36 37

(P) 36 37 38

(Q) 37 38 39

(R) 38 39 40

(S) 39 40 41

(T) 40 41 42

(U) 41 42 43

(V) 42 43 44

(W) 43 44 45

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SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

DÍL III. TEIL III. PART III.

TROMBONE I.

HRAJE SE

ANTONÍN DVORÁK OP. 71

36. INTRODUZIONE E CORO

Allegro comodo, tempo di marcia

The musical score consists of ten staves of music for Trombone I. The key signature changes from G major (5-8) to F# major (9-10), then to E major (11-12), then back to F# major (13-14), then to D major (15-16), then to C major (17-18), then to B major (19-20), then to A major (21-22), then to G major (23-24), then to F# major (25-26), then to E major (27-28), then to D major (29-30), then to C major (31-32), then to B major (33-34), then to A major (35-36), then to G major (37-38), then to F# major (39-40), then to E major (41-42), then to D major (43-44), then to C major (45-46), then to B major (47-48), then to A major (49-50), then to G major (51-52), then to F# major (53-54), then to E major (55-56), then to D major (57-58), then to C major (59-60), then to B major (61-62), then to A major (63-64), then to G major (65-66), then to F# major (67-68), then to E major (69-70), then to D major (71-72), then to C major (73-74), then to B major (75-76), then to A major (77-78), then to G major (79-80), then to F# major (81-82), then to E major (83-84), then to D major (85-86), then to C major (87-88), then to B major (89-90), then to A major (91-92), then to G major (93-94), then to F# major (95-96), then to E major (97-98), then to D major (99-100), then to C major (101-102), then to B major (103-104), then to A major (105-106), then to G major (107-108), then to F# major (109-110). The dynamics include f, ff, sp, p, fx = p, and cresc.

Trombone I.

2 VI
136 G

143

150

160 DE E

167

176

37. - 38. TACET

39. RECITATIVO — SOPRANO E BASSO SOLO

Moderato

19 cor.

A

29

38

40. CORO

TACET

Andante maestoso

C

Trombone I.

3

9

(A) Allegro moderato

11

Trbe

ff

29

(B) Andante maestoso

ff

mf

38

(C) Allegro moderato

11

56

Trbe

ff

41. TACET BAS

NEHRAJE SE

42. CORO

45.

Andante maestoso

ff

mf

(A) Allegro mod.

20

Red
new
page

NEHRAJE SE

43. TACET ALT TACET

Andante maestoso

44. ALTO E BASSO SOLO E CORO

mf

ff

(A) L'istesso tempo

pp

20

pp

27

cresc.

mp

p

pp

(B)

33

pp

f

f

Trombone I.

43



52



58 DE



73



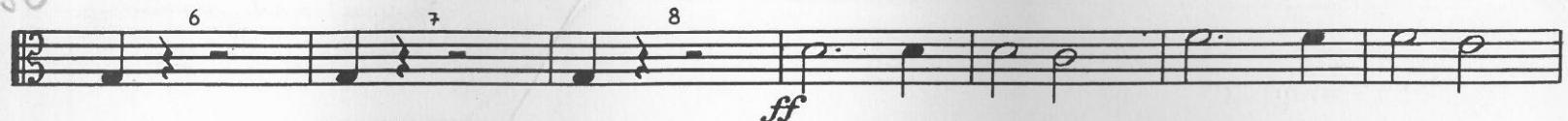
45. *HDAJE SE*
SOLI E CORO

Allegro vivace (Alla breve)

Trbne III. Cor. I.



30



32



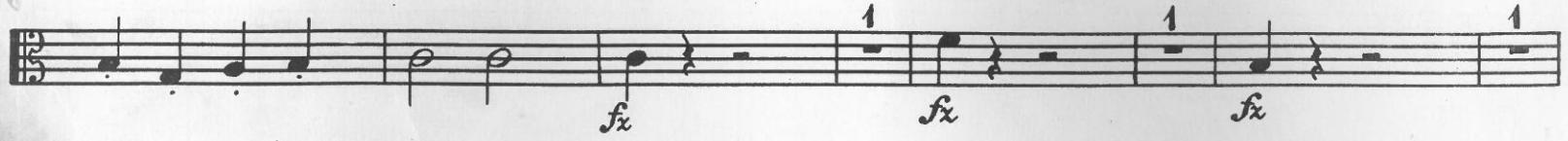
46



92 DE



98



106



Trombone I.

5

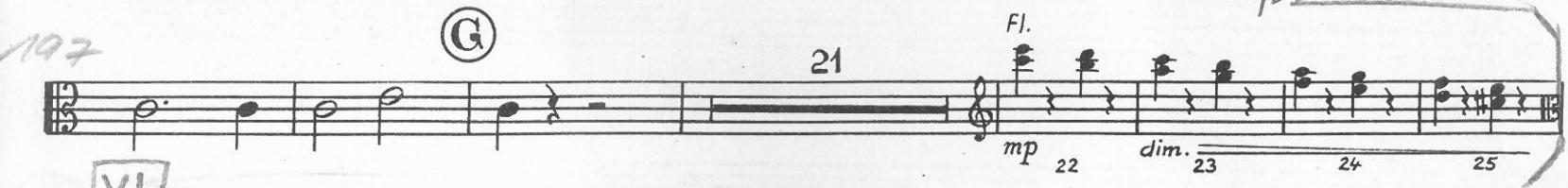
107 (D) 4 > > > 7 Fag. I.

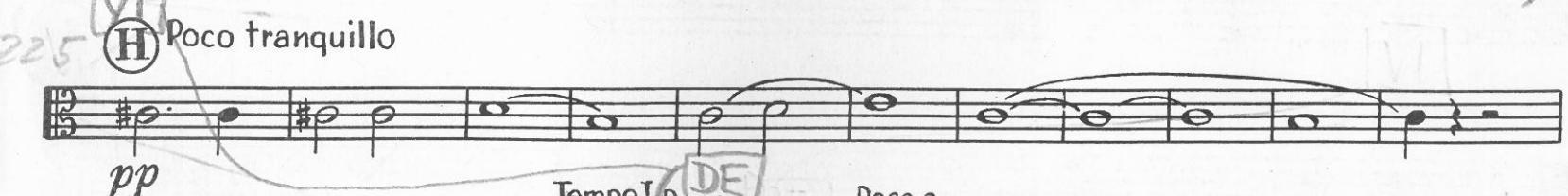

136 1 1 3 1 1 f

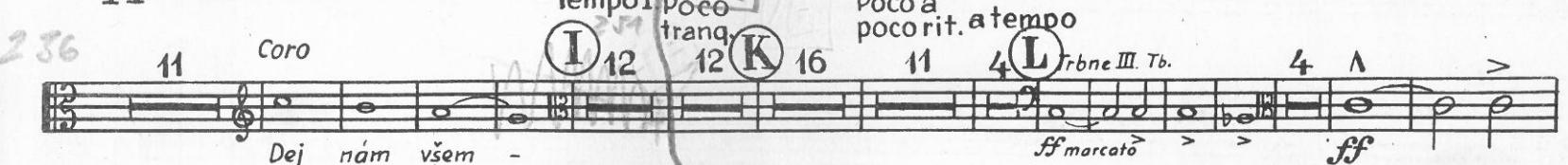

148 5 (E) 7 9 Cor. I. F.

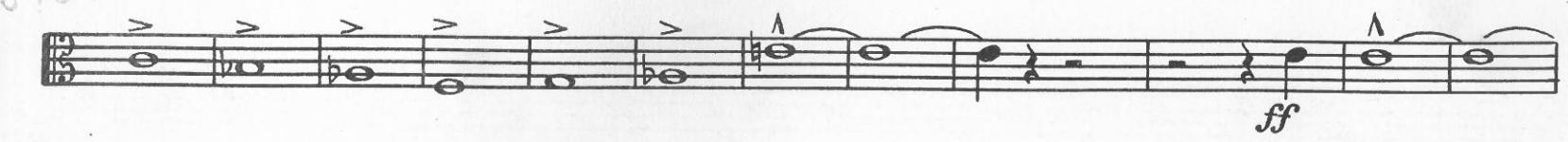

172 (F) 5 ff


182 3 ff/p


197 (G) 21 Fl. 3


225 (H) Poco tranquillo


236 11 Coro


316 > > > > > 4 ff


328 > > > > > 1 ff
