

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso** ♩=92

**A** 4

*p*

12 **B**

*p* *pp* *ff*

19

*p*

25 **C** molto tranquillo 5

*pp* *p*

35 **D** Più animato ♩=104

*mf* *fz* *fz* *p*

42 *p* *p*

46 *p* *f*

52 **E**

*ff* *ff* *rit.*

55

60 **F** Tempo I 3

*p* *pp* *f*

**G** Più mosso ♩=112

68 *p* *pp* *fz* *pp* *fz* *p* *f* 3 3 3 3

73 *p* *pp* *pp* *p* *f* 3 3 3 3 3 3 *accel.*

78 3 3 3 3 3 3 *ritard.* **Tempo I** *mp* *mp*

83 *mf* *ff* **I**

90 1.Solo *p* *pp*

**J** Tranquillo

96 *tutti*

102 3 *pp* **Animato** ♩=104

111 *p* *f*

115 **K** Meno mosso (Tempo I) *ff*

118 2 *p* *rit.*

126 *pp* *pp*

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**Molto maestoso**  $\text{♩}=92$

**A**  $\text{4}$

*p*

**B**

*p* *pp* *ff*

**C**  $\text{5}$  **molto tranquillo**

*pp* *p*

**D** **Più animato**  $\text{♩}=104$

*mf* *fz* *fz* *p*

*p* *p*

*p* *f*

**E**

*ff* *ff* **rit.**

**F** **Tempo I**  $\text{3}$

*p* *pp* *f*

**G** Più mosso ♩=112

68 *p* *pp* < *fz* *pp* < *fz* *p* *f* 3 3 3 3

73 *p* *pp* *pp* *p* *f* 3 3 3 3 3 3 *accel.*

78 3 3 3 3 3 3 3 3 *ritard.* **Tempo I** *mp* *mp* *mf*

84 **I** *ff*

90 2 4 **J** Tranquillo

100 6 2 **Animato** ♩=104

111 *p* *f*

115 **K** Meno mosso (Tempo I) *ff*

118 2 *p*

126 3 *pp* *pp* *rit.*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso** ♩=92

**A** 8 4

**B** 14 *pp* *ff*

**C** molto tranquillo 6 10 *p*

**D** Più animato ♩=104 40 *p*

**E** 46 *p*

**F** Tempo I 8 **G** Più mosso ♩=112 7 **H** accel. *f*

**I** 78 ritard. Tempo I 5 *ff*

87

## Piccolo

92 **J** **Tranquillo**

3 *pp*

100 7 Solo *p* Animato  $\text{♩} = 104$  4 *f*

114

117 **K** **Meno mosso (Tempo I)**

*ff*

122 7 *pp* rit. *pp*

The musical score for the Piccolo part consists of five staves of music. The first staff (measures 92-100) is marked 'Tranquillo' and features a triplet of eighth notes in measure 92, followed by a 3-measure rest in measure 93, and then a series of eighth notes. The second staff (measures 100-114) starts with a 7-measure rest in measure 100, followed by a solo section marked 'Solo' and 'p', then a 4-measure rest in measure 104, and finally a series of eighth notes marked 'f'. The third staff (measures 114-117) continues the series of eighth notes. The fourth staff (measures 117-122) is marked 'Meno mosso (Tempo I)' and starts with a series of eighth notes marked 'ff'. The fifth staff (measures 122-125) starts with a 7-measure rest in measure 122, followed by a series of eighth notes marked 'pp', then a series of eighth notes marked 'pp' with a 'rit.' marking, and finally a double bar line and a repeat sign.

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**Molto maestoso**  $\text{♩} = 92$

**4**

*p*

8 **A**

*p* *pp*

16 **B**

*ff*

22 **C** **molto tranquillo**

**6** **4**

*p* *p*

35 **D** **Più animato**  $\text{♩} = 104$

*mf* *fz* *fz* *p*

41

*p* *p*

46

*p* *f*

52 **E**

*ff*

56 **F** **Tempo I**

*rit.* *ff* **3**

63 **G** **Più mosso**  $\text{♩} = 112$

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

69 **6** **H** *accel.* *p* *f* 3 3 3 3 3 3

78 *ritard.* *Tempo I* *mp* 3 3 3 3 3 3

83 *mf* *ff* **I**

89

94 *1. Solo* *p* *pp* **J** *Tranquillo*

100 *1. Solo* *p* **2**

107 *2* *Animato* *♩=104* *2* *p*

113 *f*

117 **K** *Meno mosso (Tempo I)* *ff*

122 *mf* *p*

129 *pp* *rit.*



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arr. I. Rae

**Molto maestoso**  $\text{♩} = 92$

**4**

*p*

8 **A**

*p*

15 **B**

*pp* *ff*

21 **C** **molto tranquillo**

*p* **6** **4** *p*

35 **D** **Più animato**  $\text{♩} = 104$

*mf* *fz* *fz* *p*

42 *p* *p*

47 **E**

*p* *f*

53 *ff*

56 *ff* **F** **Tempo I**

**6**

66 **G** **Più mosso**  $\text{♩} = 112$

*pp* *f* **7**

## Oboe 2

75 **H** *accel.* *p* *f* 3 3 3 3 3 3 3 3 3 3 3 3

79 *ritard.* *Tempo I* 3 3 3 3 *mp* *mf*

85 **I** *ff*

91 **J** *Tranquillo* 3 4

100 *pp* 6 *Animato*  $\text{♩} = 104$  2

111 *p* *f*

115 **K** *Meno mosso (Tempo I)* *ff*

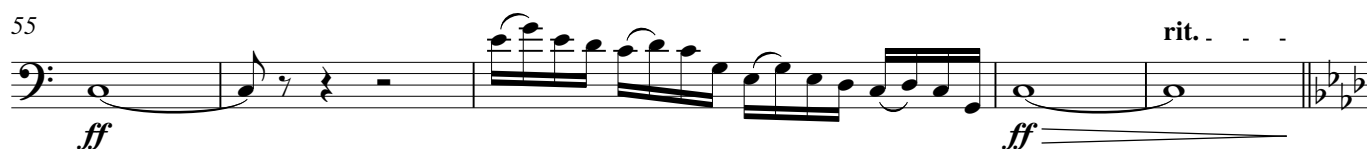
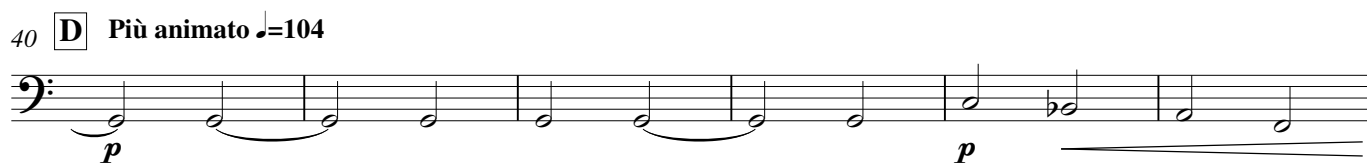
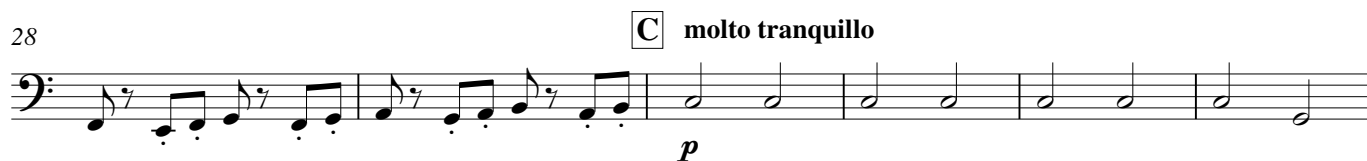
119 *mf* *p*

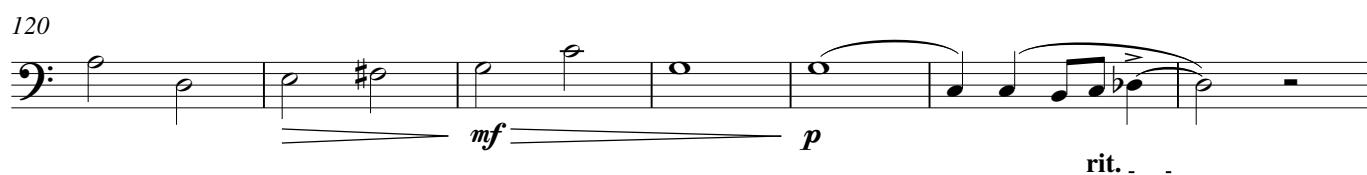
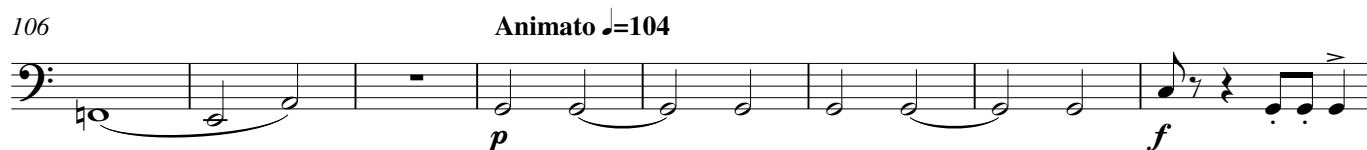
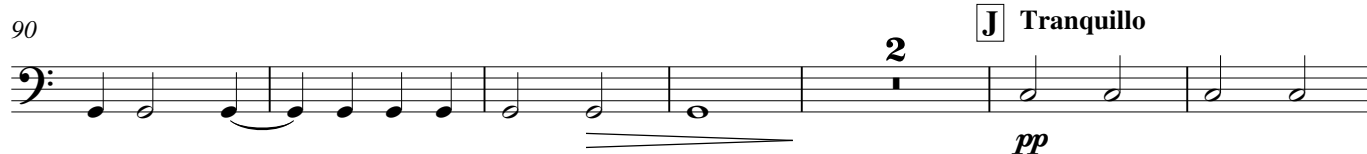
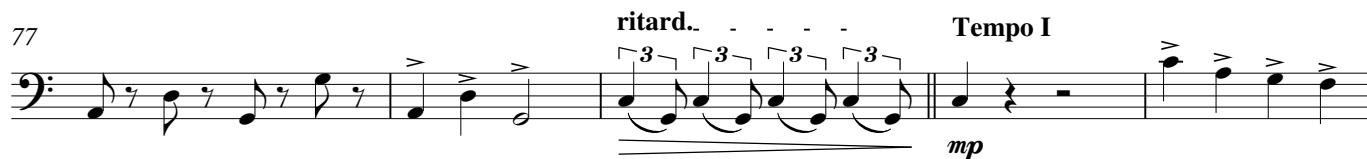
126 3 *pp* *rit.*

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4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. RaeMolto maestoso  $\text{♩} = 92$ 

60 **F** Tempo I66 **G** Più mosso ♩=112

## LEGENDS

4.

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

*arr. I. Rae*

**A**

3

[illegible]**B**[illegible]
$$ff$$
[illegible]

*pp*

[illegible]

**C**

**molto tranquillo**

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The notation includes a repeat sign at the beginning and a dynamic marking of *p* (piano) at the end.

*mf*

 $f_z$  $fz$ [illegible]

**D**

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. A dynamic marking of *p* (piano) is placed below the first note. The line ends with a double bar line.

$$f$$

The bass line of 'The Rose Tree' is written in bass clef. It begins with a half note G2, followed by a half note F2. The next measure contains four eighth notes: E2, D2, C2, and B1. This is followed by a half note A1, then a half note G1 with a flat. The next measure has a half note F1 and a half note E1. The final measure is a triplet of eighth notes: D1, C1, and B0, all beamed together. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

**E**

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a G4, moves to A4, then Bb4, and continues with a series of eighth and sixteenth notes. The notation includes various musical symbols such as beams, slurs, and accidentals (flats and naturals). The piece concludes with a final cadence on a G4.

**rit.** \_ \_ \_

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a double bar line, followed by a half rest. The first measure contains a half note G2, marked with a forte (ff) dynamic. The second measure contains a half note F2, also marked with ff. The third measure contains a half note E2, marked with ff. The fourth measure contains a half note D2, marked with ff. The fifth measure contains a half note C2, marked with ff. The sixth measure contains a half note B1, marked with ff. The seventh measure contains a half note A1, marked with ff. The eighth measure contains a half note G1, marked with ff. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).

60 **F** Tempo I

*p* *pp* *p*

66 **G** Più mosso ♩=112

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

72 **H** accel. .

*f* *p* *f*

77 ritard. . . . . Tempo I

*mp*

82 **I** (1) (2) (3)

*mf* *ff*

88 (4) (5) 2

96 **J** Tranquillo 4 6

*pp*

109 Animato ♩=104

*p* *f*

115 **K** Meno mosso (Tempo I)

*ff*

121

*mf* *p*

128 rit. . . . .

*pp* *fp* *fp* *pp*

String Bass /  
Contrabassoon

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Molto maestoso ♩=92

A

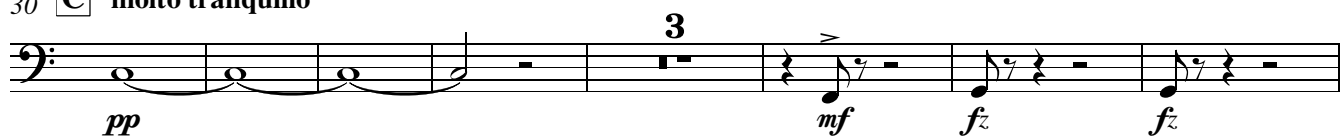
B



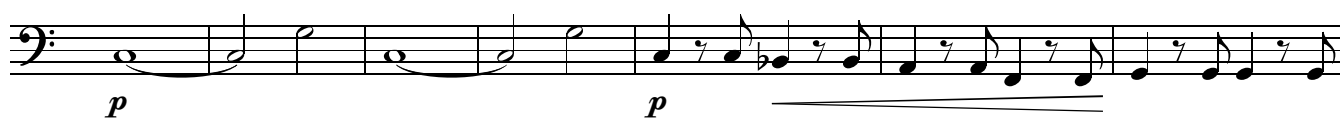
20



30 C molto tranquillo



40 D Più animato ♩=104



47



52 E



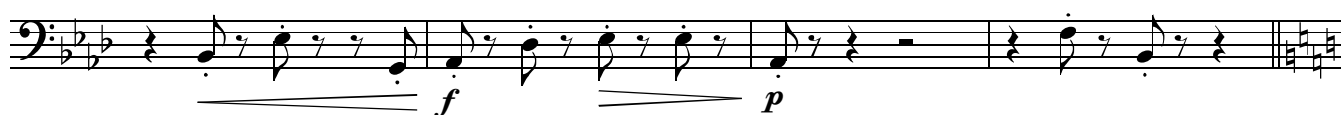
59 rit.. F Tempo I



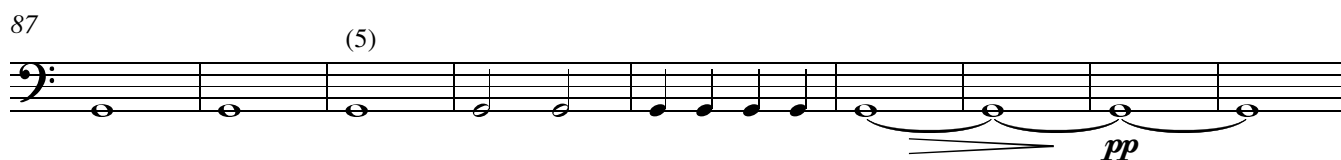
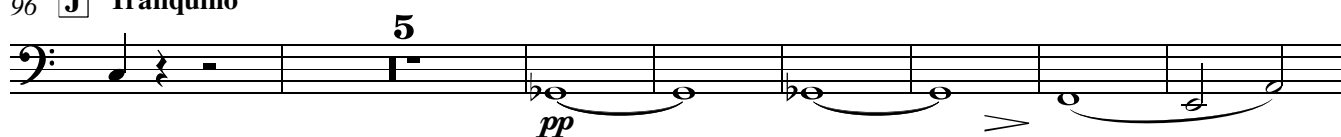
66 G Più mosso ♩=112



71

75 **H**80 **Tempo I**

87

96 **J** **Tranquillo**108 **Animato** ♩=104

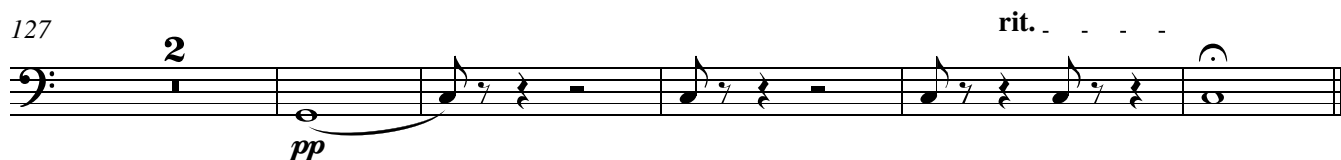
115

**K** **Meno mosso (Tempo I)**

121



127





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10 . xi . 1881

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**Molto maestoso**  $\text{♩}=92$  **A**

8 4

*p*

15 **B**

*pp* *ff*

21 **C** *molto tranquillo*

5 4

*p*

34

*p* *mf* *fz* *fz*

40 **D** *Più animato*  $\text{♩}=104$

4 4

*p*

46

*p*

50 **E**

*f*

54

*ff*

57 *rit.* **F** *Tempo I*

8

**G** *Più mosso*  $\text{♩}=112$

7

75 **H**

*accel.* *ritard.*

*p* *f* 3 3 3 3 3 3

80 **Tempo I** **I** **5** ***ff***

90 **J** **Tranquillo** **13** **2**

109 **Animato** **4**  **$\text{♩} = 104$**  ***f***

116 **K** **Meno mosso (Tempo I)** **2** ***ff*** ***f***

121 **2** ***p*** ***pp***

128 **rit.** ***pp***

## LEGENDS

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Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso**  $\text{♩}=92$

**A** 3

**B** div. **ff**

**C** **molto tranquillo** 2 4 **p**

**D** **Più animato**  $\text{♩}=104$  div. soli **p** *tranquillamente*

**E**

**ff**

58 rit. **F** Tempo I 6 **G** Più mosso  $\text{♩}=112$

*ff* *f* *p* *pp*

70 div. *p* *f* 3 3 3 3 *p*

75 **H** accel. 3 ritard. Tempo I 2 unis. **I** *mp* *mf* *ff*

86

92 1. Solo **J** Tranquillo 4 tutti (ripieni) *p* *pp* *pp*

101 1. Solo *pp* 3

109 Animato  $\text{♩}=104$  tutti div. *p* tranquillamente

112 unis. *f*

115 **K** Meno mosso (Tempo I) 2 *ff*

120 2 a2 soli *f* *p*

128 tutti *pp* *fp* *fp* *pp* rit.

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arr. I. RaeMolto maestoso  $\text{♩}=92$ 

4

*p*

12

*p*

*pp* *f*

18

23

*p* *pp* 2

30 **C** molto tranquillo

*pp* *p*

35 **D** Più animato  $\text{♩}=104$

*mf* *fz* *fz* *p*

42

*p*

46

*p*

50 **E**

*f*

55

*ff* *ff* pesante rit. . . .

60 **F** Tempo I

66 **G** Più mosso ♩=112

71

75 **H** accel. 2 ritard. Tempo I 5

85 **I** *ff*

90 **J** Tranquillo 2 *pp*

97 3

106 Animato ♩=104

113 *f*

117 **K** Meno mosso (Tempo I) 2 *ff* *f* *mf* *p* rit.

126 2 *pp* *fp* *fp* *pp*

## LEGENDS

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10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. RaeMolto maestoso  $\text{♩}=92$ 

4

*p*

12

*p* *pp* *f*

18

23

*p* *pp* 2

30 **C** molto tranquillo

*pp* *p*

35 **D** Più animato  $\text{♩}=104$

*mf* *fz* *fz* *p*

42

*p*

46

*p*

50 **E**

*f*

55

*ff* *ff* pesante rit. . . .

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arr. I. RaeMolto maestoso  $\text{♩} = 92$ 

4

*p*

12

*p* *pp* *f*

18

*ff* *p*

(2) (3) (4) (5) (6)

26

*pp* *pp* **C** molto tranquillo

33

*p* *mf* *fz* *fz*

40

**D** Più animato  $\text{♩} = 104$

*p* *p*

46

*p*

50

**E**

53

*f* *ff*

58

rit. . . . **F** Tempo I

*ff* pesante *p* *p*

## Alto Clarinet in Eb

64 **G** Più mosso ♩=112 6

75 **H** accel. . . . . ritard. . . . . Tempo I 5

85 **I** *ff*

91 **J** Tranquillo 2 *pp* *pp*

98 2

105 Animato ♩=104 *pp* *p*

112 *f*

117 **K** Meno mosso (Tempo I) 2 *ff* *f* *mf* *p*

126 rit. . . . . *pp* *fp* *fp* *pp*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso**  $\text{♩}=92$

**A** 5 4

*p*

13 **B**

*pp* *f*

19 *ff* *p*

25 **C** *molto tranquillo* 2 5

*pp*

35 **D** *Più animato*  $\text{♩}=104$  4

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

44 *p* *p*

50 **E**

*f*

54 *ff* *rit.*

60 **F** *Tempo I* 3

*p* *pp*

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Bass Clarinet in B $\flat$ 

68 **G** Più mosso  $\text{♩} = 112$  **H** accel.  $\text{2}$  ritard. Tempo I  $\text{5}$

85 **I** (1) (2) (3) (4) (5) *ff*

92 **J** Tranquillo  $\text{2}$  *pp* *pp*

101 *pp* *pp*

109 Animato  $\text{♩} = 104$  **K** Meno mosso (Tempo I)  $\text{2}$  *f* *ff*

120 *f* *mf* *p*

127 *pp* *fp* *fp* *pp* rit.

# LEGENDS

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Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso**  $\text{♩}=92$  **A** **B** *8<sup>va</sup> ad lib.*

**ff**

**p**

**5**

**30** **C** **molto tranquillo**

**pp** **mf** **fz** **fz**

**40** **D** **Più animato**  $\text{♩}=104$

**p** **p**

**47**

**p** **f**

**52** **E**

**ff**

**58** **rit.** **F** **Tempo I**

**ff** **p** **pp** **p**

**65** **G** **Più mosso**  $\text{♩}=112$

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

71

75 **H** *accel.* *ritard.*

80 **Tempo I**

85 **I** *ff* *pp*

95 **J** *Tranquillo* **5** *pp*

108 **Animato**  $\text{♩} = 104$

115 **K** *Meno mosso (Tempo I)* *ff*

122 **2**

129 *rit.*

The musical score is written for a single staff in treble clef. The key signature changes from one sharp (F#) to three sharps (F#, C#, G#) at measure 75. The score includes various dynamics such as *f*, *p*, *mp*, *mf*, *ff*, and *pp*. There are also articulations like *accel.* and *ritard.*, and tempo markings including **Tempo I**, **Animato** (with a tempo of 104), and **Meno mosso (Tempo I)**. The score contains several repeat signs and a key signature change to three sharps at measure 75. The piece ends with a final measure at measure 129.

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arr. I. Rae

**Molto maestoso**  $\text{♩}=92$  **A** **B**

8 8

**ff**

20

**p**

5

30 **C** **molto tranquillo**

**pp**

3

**mf** **fz** **fz**

40 **D** **Più animato**  $\text{♩}=104$

**p**

**p**

47

**p** **f**

52 **E**

**ff**

58 **rit.** **F** **Tempo I**

**ff** **p** **pp** **p**

65 **G** **Più mosso**  $\text{♩}=112$

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

71

*f* *p*

75 **H** *accel.* *ritard.*

*f*

80 **Tempo I**

*mp* *mf*

85 **I** (5)

*ff*

94 **J** *Tranquillo* 5

*pp* *pp*

106 *Animato*  $\text{♩} = 104$

*p* *f*

114 **K** *Meno mosso (Tempo I)*

*ff*

120

*mf* *p*

127 *rit.* 2

*pp*



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10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso**  $\text{♩} = 92$

**A** 8 **B** 8 **ff**

19 **p** 6

30 **C** **molto tranquillo** **pp**

36 **D** **Più animato**  $\text{♩} = 104$  **4** **mf** **fz** **fz**

44 **p**

47 **E** 3 **p** **f**

53 **ff**

56 **ff pesante** **rit.**

60 **F** **Tempo I** 8 **G** **Più mosso**  $\text{♩} = 112$  5 **H** **accel.** 3 **ritard.** **pp** **pp**

80 **Tempo I** **I** **mp** **mf** **ff**

## Alto Saxophone 1

86

92

100

113

116

121

128

**J** Tranquillo

**K** Meno mosso (Tempo I)

Animato ♩=104

*pp*

*f*

*ff*

*p*

*pp*

*fp*

*fp*

*pp*

rit. . . .

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10 . xi . 1881

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arr. I. Rae

Molto maestoso  $\text{♩}=92$

**A** 8 **B** 8 *ff*

19 *p* 6

30 **C** molto tranquillo *pp*

36 **D** Più animato  $\text{♩}=104$  4 *mf* *fz* *fz*

44 *p*

47 *p* **E** 3 *f*

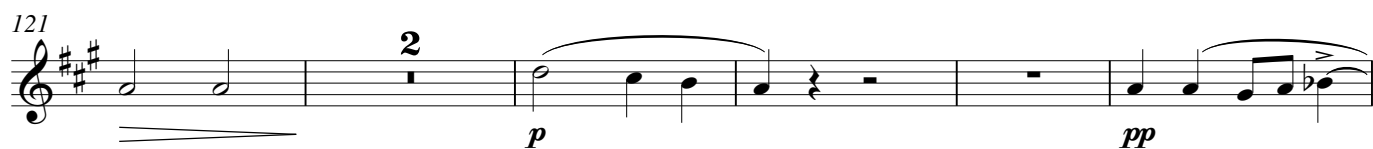
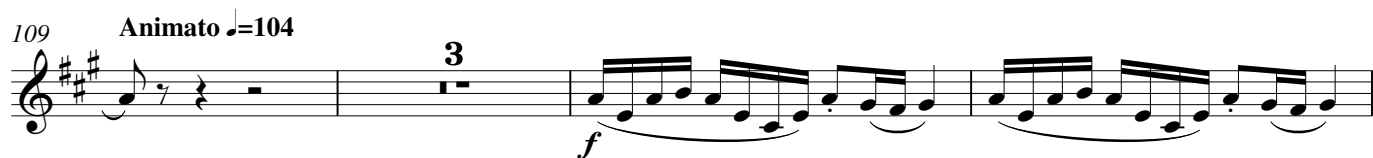
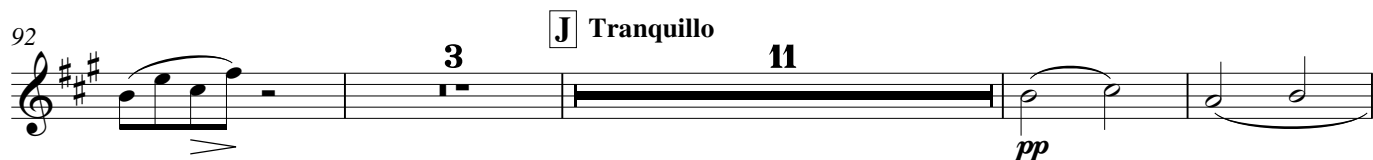
53 *ff*

57 *ff* pesante *rit.* **F** Tempo I 8 **G** Più mosso  $\text{♩}=112$  5

73 *pp* **H** *pp* *accel.* 3 *ritard.*

80 *mp* **I** *mf* *ff*

## Alto Saxophone 2



Tenor Saxophone

# LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso  $\text{♩}=92$

**A** 8 **B**

*ff*

19

*p*

30 **C** molto tranquillo **D** Più animato  $\text{♩}=104$

*mf fz fz*

44

*p*

47

*p f*

51 **E**

54

*ff ff pesante*

59 rit. . . **F** Tempo I **G** Più mosso  $\text{♩}=112$  **H** accel. .

*mf*

77 ritard. . . Tempo I

*mp mf*

85 **I**

*ff*

## Tenor Saxophone

90 J Tranquillo 11

107 Animato ♩=104 4

115 K Meno mosso (Tempo I)

121 2

128 rit. . . .

*pp* *f* *ff* *p* *pp* *fp* *fp* *pp*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso  $\text{♩}=92$

**A** 8 **B** 8 *f*

18 *ff* *p*

24 **C** molto tranquillo 6 7 *mf* *fz* *fz*

40 **D** Più animato  $\text{♩}=104$  4 *p*

46 *p* 3

52 **E** *f* *ff*

57 rit. **F** Tempo I 6 *ff* *f* *p*

68 **G** Più mosso  $\text{♩}=112$  6 **H** accel. 3 ritard. Tempo I 5 *pp*

85 **I** (1) (2) (3) (4) (5) *ff*

91 **J** Tranquillo 2 11 *pp*

## Baritone Saxophone

107 **Animato** ♩=104 **4**

115 **K** **Meno mosso (Tempo I)**

121 **2**

128 **rit.**

*pp* *f* *ff* *p* *pp* *fp* *fp* *pp*



Horn in F 1

# LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso** ♩=92

Trb.

*f assai*

**A**

**B**

**C** **molto tranquillo**

**D** **Più animato** ♩=104

**E**

**F** **Tempo I**

**G** **Più mosso** ♩=112

The musical score is written for a single horn in F. It begins with a tempo of 'Molto maestoso' at 92 beats per minute. The key signature has one sharp (F#). The score includes several marked sections: Section A (measures 1-11), Section B (measures 12-16), Section C (measures 17-31) marked 'molto tranquillo', Section D (measures 32-49) marked 'Più animato' at 104 bpm, Section E (measures 50-54), Section F (measures 55-65) marked 'Tempo I', and Section G (measures 66-72) marked 'Più mosso' at 112 bpm. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *f assai* (very forte) at the beginning. Articulations include slurs, accents, and staccato marks. Section G features triplet markings over the final measures. The score concludes with a double bar line and repeat dots.

71 *f* *pp*

75 **H** *mf* *accel.*

79 *mp* *mf* *ritard.* **Tempo I**

84 *ff* **I**

89

94 *pp* *pp* **J** *Tranquillo* 2

102 *p* *Solo*

108 *f* **Animato** ♩=104 **4**

115 *ff* **K** *Meno mosso (Tempo I)*

121 *f* *p*

128 *fp* *fp* *pp* *rit.*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

**Molto maestoso** ♩=92

Trb.

*f assai*

**A** 4 8

16 **B**

*ff*

22 *p* 4

30 **C** molto tranquillo 7 **D** Più animato ♩=104 3

*mf* *f* *p*

44 *p* 2 *f*

52 **E** *ff*

57 rit. . . . **F** Tempo I 6

*ff pesante*

66 **G** Più mosso ♩=112 3 3 3 3 3 3 3 3

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

71 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*f* *pp*

75 **H** accel. . . 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*mf*

## Horn in F 2

79 *ritard.* **Tempo I**

84 **I** *ff*

89

94 **J** *Tranquillo* **6** *pp* **3**

109 **Animato**  $\text{♩} = 104$  **4** *f*

116 **K** *Meno mosso (Tempo I)* *ff*

121 *f* *p*

127 **2** *rit.* *fp* *fp* *pp*

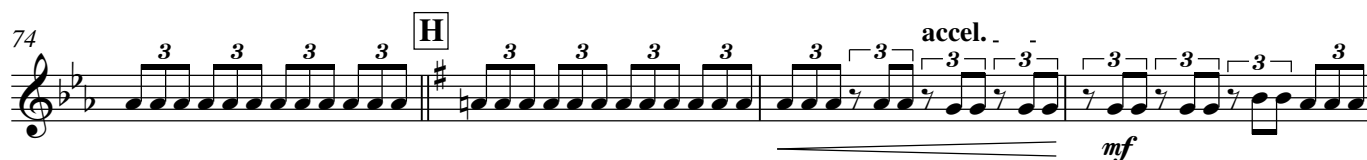
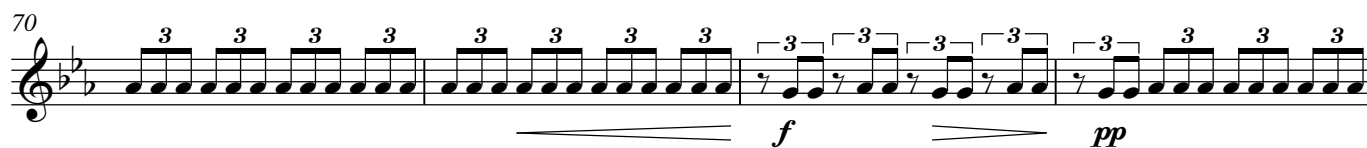
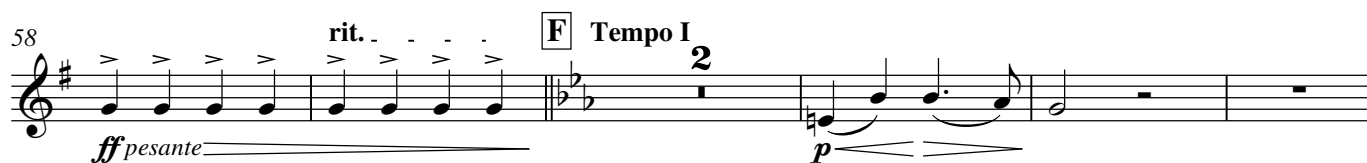
## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso ♩=92



78 *ritard.* *Tempo I*  
*mp*

83 *mf* *ff*

89 *pp*

96 **J** *Tranquillo*  
6 *pp*

107 *Animato* ♩=104  
2 4 *f*

115 **K** *Meno mosso (Tempo I)*  
*ff*

120 *f* *p* 3

129 *rit.*  
*fp* *fp* *pp*

## LEGENDS

4.

10 . xi . 1881

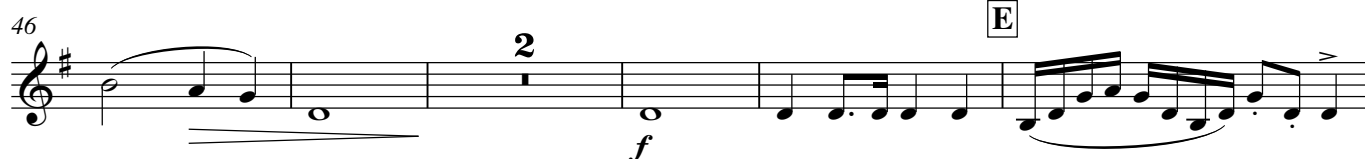
Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso ♩=92

Trb.

*f assai**ff**p*

Più animato ♩=104

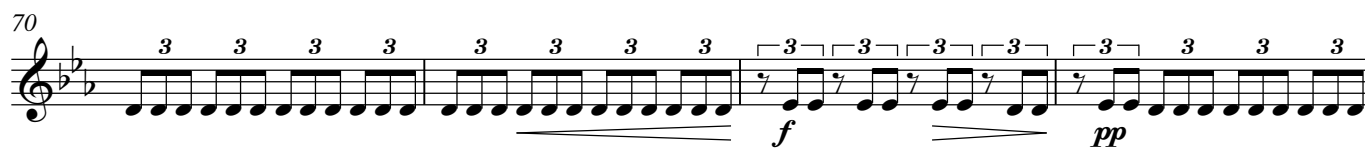
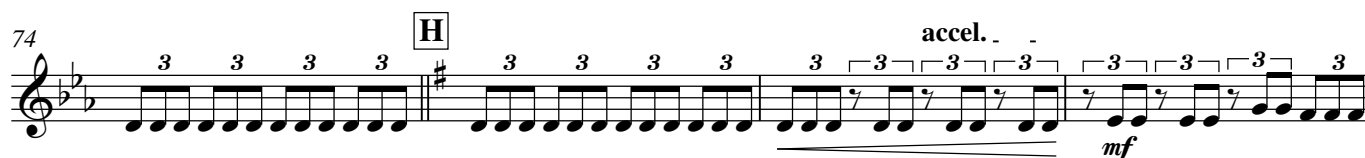
*mf**f**p**p**f**ff*

rit. . . . .

Tempo I

*ff pesante**p*

Più mosso ♩=112

*pp**f**pp*

accel. . . . .

*mf*

78 *ritard.* *Tempo I*  
*mp*

83 *mf* *ff*

89 *pp*

96 **J** *Tranquillo*  
6 *pp*

107 *Animato*  $\text{♩} = 104$   
2 4 *f*

116 **K** *Meno mosso (Tempo I)*  
*ff*

122 *f* *p*

129 *rit.*  
*fp* *fp* *pp*



## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso** ♩=92

**A**

*mf*

**B**

*ff*

**C** *molto tranquillo*

*p* *mf* *f*

**D** *Più animato* ♩=104

*p* *p* *f*

**E**

*ff* *ff* *rit.*

**F** *Tempo I* **G** *Più mosso* ♩=112 **H** *accel.* *3* *ritard.* *Tempo I* **I**

*mp* *mf* *ff*

**J** *Tranquillo* **K** *Meno mosso (Tempo I)*

*p* *ff*

*p*

**Soli**

*pp* *fp* *fp* *pp* *rit.*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso**  $\text{♩}=92$

**A**  $\text{mf}$

**B**  $\text{ff}$

**C** **molto tranquillo**  $\text{p}$   $\text{mf}$   $\text{f}$

**D** **Più animato**  $\text{♩}=104$   $\text{p}$   $\text{p}$

**E**  $\text{f}$   $\text{ff}$   $\text{rit.}$

**F** **Tempo I**  $\text{8}$  **G** **Più mosso**  $\text{♩}=112$   $\text{7}$  **H**  $\text{accel.}$   $\text{3}$   $\text{ritard.}$   $\text{Tempo I}$   $\text{2}$

**I**  $\text{mp}$   $\text{mf}$   $\text{ff}$

**J** **Tranquillo**  $\text{4}$   $\text{13}$

**K** **Meno mosso (Tempo I)**  $\text{4}$   $\text{ff}$

**Animato**  $\text{♩}=104$   $\text{p}$   $\text{2}$   $\text{2}$

**Soli**  $\text{pp}$   $\text{fp}$   $\text{fp}$   $\text{pp}$   $\text{rit.}$

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso**  $\text{♩}=92$

**A**

8 *mf*

12 *p* **B** *ff* 3

20 *p* 6

30 **C** *molto tranquillo* *pp* 3 *mf* *f*

40 **D** *Più animato*  $\text{♩}=104$  *p* 7 *p*

50 **E** *f*

54 *ff*

58 *rit.* **F** *Tempo I* *ff pesante* *p* *f* *pp* *p*

64 **G** *Più mosso*  $\text{♩}=112$  **H** 2 7 *pp*

76 *accel.* *ritard.* *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

80 **Tempo I**

86

92 **J Tranquillo** 12 1. Solo

109 **Animato**  $\text{♩} = 104$  4

117 **K Meno mosso (Tempo I)** 2

126 2 rit.

## LEGENDS

4.

Antonín Dvořák, Op.59 No.4  
*arr. I. Rae*

[illegible]

81 *mp* *mf* *ff* **I**

87

93 **J** **Tranquillo** **12** *pp* *p* 1. Solo **Animato**  $\text{♩} = 104$  **4**

113 **K** **Meno mosso (Tempo I)** *f* *ff*

119 **2** *p*

126 **2** *rit.* *fp* *fp* *pp*

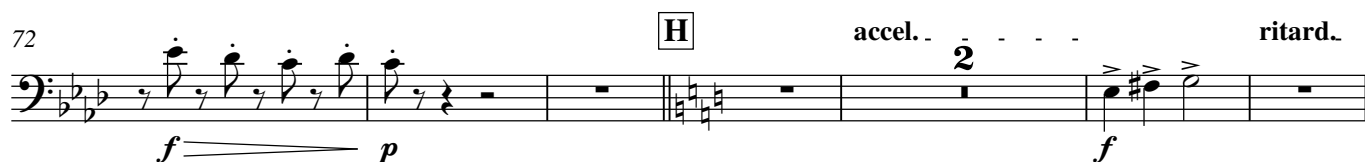
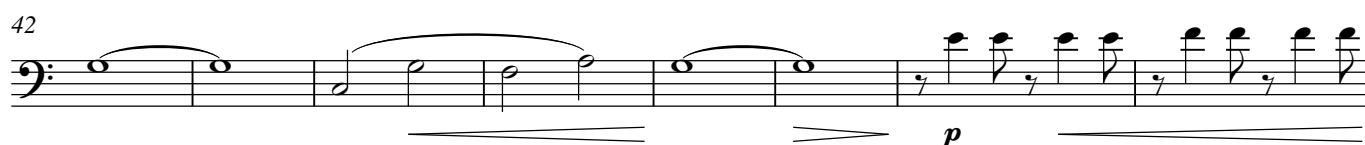
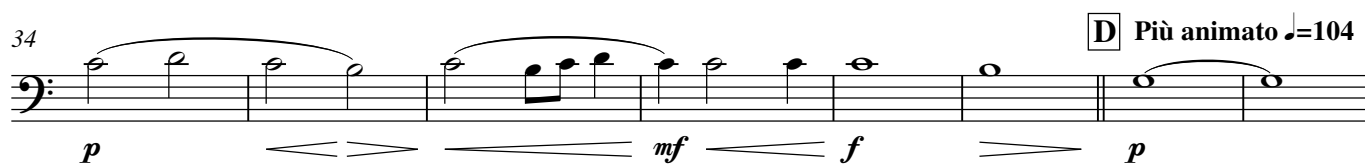
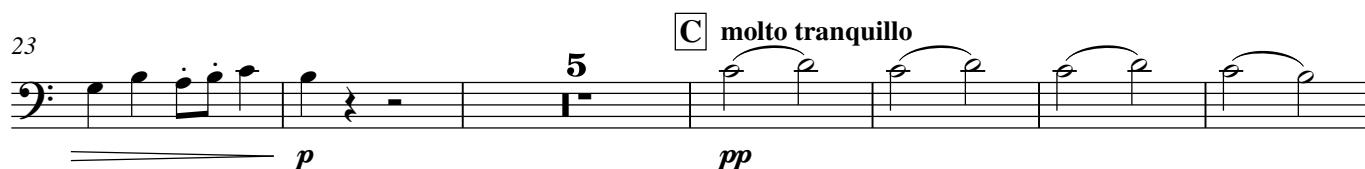
## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso ♩=92



80 **Tempo I**

3

2.

I

*mf* *ff* *ff*

88

94

J **Tranquillo**

5

*pp* *pp*

105

Animato ♩=104

2 4

*p*

117 K **Meno mosso (Tempo I)**

*ff* *mf*

123

*p* *pp*

129

*fp* *fp* *pp* rit.



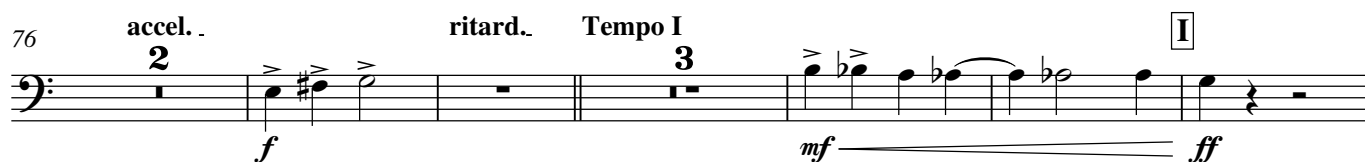
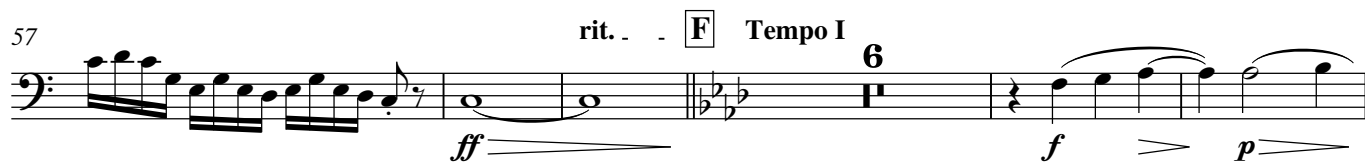
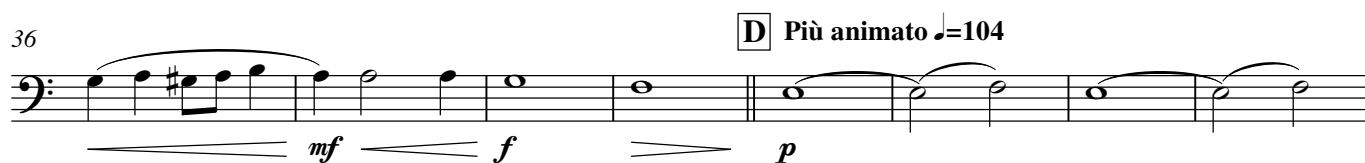
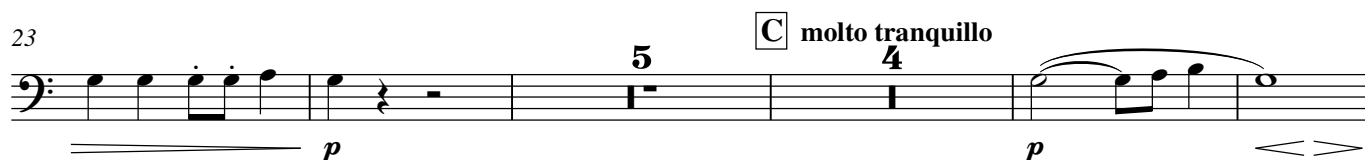
## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

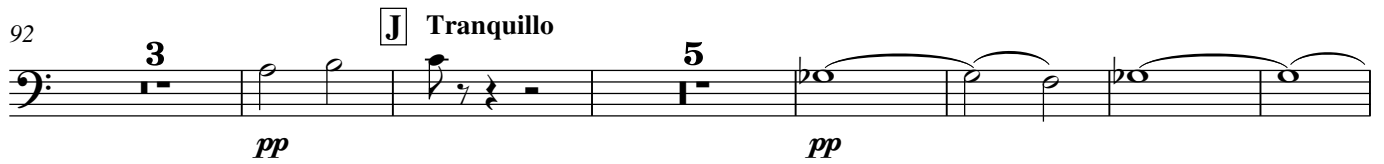
Molto maestoso ♩=92



86 *ff*



92 *pp* **J** *Tranquillo* *pp*



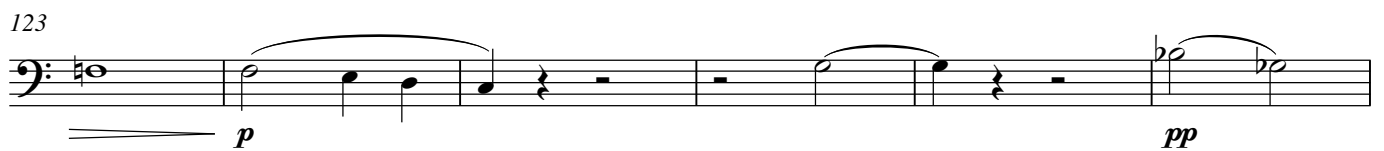
106 *p* *Animato* ♩=104



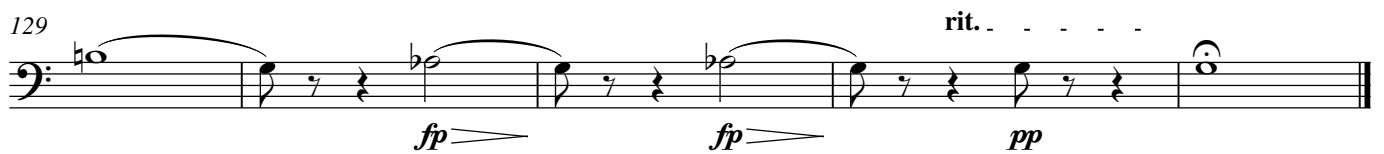
117 **K** *Meno mosso (Tempo I)* *ff* *mf*



123 *p* *pp*



129 *fp* *fp* *pp* *rit.*



## Bass Trombone

## LEGENDS

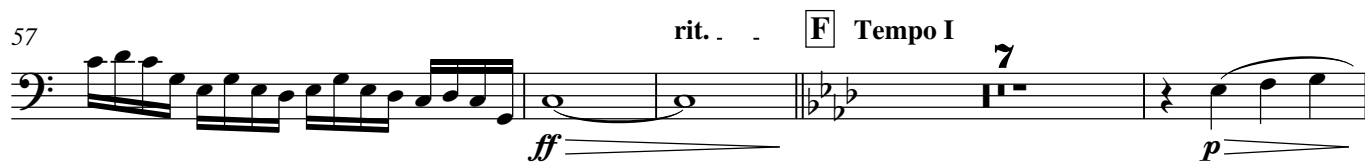
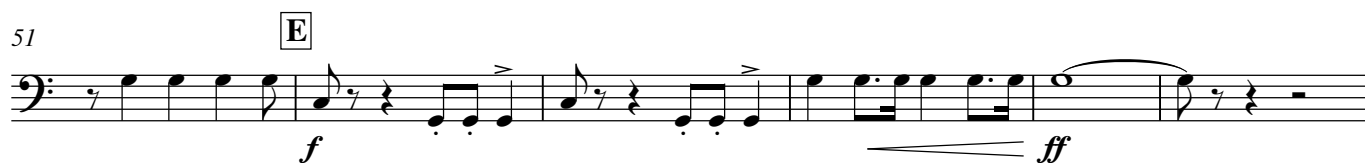
4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

Molto maestoso ♩=92



85 **I** (1) (2) (3) (4) (5) (6) 2

*ff* *pp*

95 **J** Tranquillo 5 2

*pp* *p*

109 **Animato** ♩=104 **K** Meno mosso (Tempo I) 4

*ff*

119

*mf* *p*

127 rit. . . .

*pp* *fp* *fp* *pp*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso**  $\text{♩}=92$

**A**

**B**

**C** **molto tranquillo**

**D** **Più animato**  $\text{♩}=104$

**E**

**F** **Tempo I**

**G** **Più mosso**  $\text{♩}=112$

*mf*

*p*

*mp*

*pp*

*ff*

*p*

*pp*

*p*

*mf*

*f*

*p*

*p*

*f*

*1.*

*2.*

*ff*

*rit.*

*ff pesante*

*p*

*p*

*f*

*p*

*4*

*3*

*7*

74 **H** accel. . . . .

79 **I** **ritard.** . . . . **Tempo I**

85 **I** **ff**

91 **J** **Tranquillo** 6 **pp**

102 **pp** **p**

109 **Animato**  $\text{♩} = 104$  4 **f**

117 **K** **Meno mosso (Tempo I)** **ff** **mf**

123 **p** **pp**

129 **rit.** . . . . **fp** **fp** **pp**

## C Euphonium

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

**Molto maestoso**  $\text{♩}=92$   
8

**A**

*mf*

12

**B**

*p* *mp* *pp* *ff*

18

24

**C** **molto tranquillo**

*p* *pp* *p*

36

**D** **Più animato**  $\text{♩}=104$

*mf* *f* *p*

48

*p* *f*

52

**E**

*ff*

57

*ff* *pesante* **F** **Tempo I**

*p*

62

*p*

68

**G** **Più mosso**  $\text{♩}=112$

*p* *f* *p*

74 **H** accel. . . . .

79 **ritard.** . . . . **Tempo I**

85 **I**

91 **J** Tranquillo 6

102

109 **Animato**  $\text{♩} = 104$  4

117 **K** **Meno mosso (Tempo I)**

123

129 **rit.** . . . .

*f* *mp* *mf* *pp* *p* *f* *ff* *mf* *p* *pp* *fp* *fp* *pp*



## Tubas

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4

arr. I. Rae

Molto maestoso  $\text{♩}=92$ 

8 A 6 1.

*p* *mp*

16 B

*ff*

22

*p* *pp* *Fig.*

28 C molto tranquillo

*pp*

34

*p* *mf* *f*

40 D Più animato  $\text{♩}=104$

*p*

48 E

*p* *f*

54

*ff* *ff* *rit.*

60 F Tempo I

*p* *pp* *p* *pp*

66 G Più mosso ♩=112

a2

*f* *p* *pp*

71 H

76 *accel.* *ritard.* Tempo I

*f* *mp*

81 I (1) (2) (3) (4) (5)

*mf* *ff*

90 J Tranquillo 6

(6) *pp*

102 Animato ♩=104

*pp* *p*

112

117 K Meno mosso (Tempo I)

*ff* *mf*

123

*p* *pp*

129 *rit.*

*fp* *pp*

## LEGENDS

4.

10 . xi . 1881

Antonín Dvořák, Op.59 No.4  
arr. I. Rae

Molto maestoso  $\text{♩}=92$

**A** 8 **B** 14

30 **C** molto tranquillo 10 **D** Più animato  $\text{♩}=104$  12 **E**

*f*

54 *ff* 2

59 rit. **F** Tempo I 8 **G** Più mosso  $\text{♩}=112$  7 **H**

76 accel. *f* 3 3 3 3 5 **I** 3

88 *f* 5 **J** Tranquillo 13

109 Animato  $\text{♩}=104$  4 *f*

116 *ff* **K** Meno mosso (Tempo I)

120 10 rit.

## Timpani

## LEGENDS

4.

10 . xi . 1881

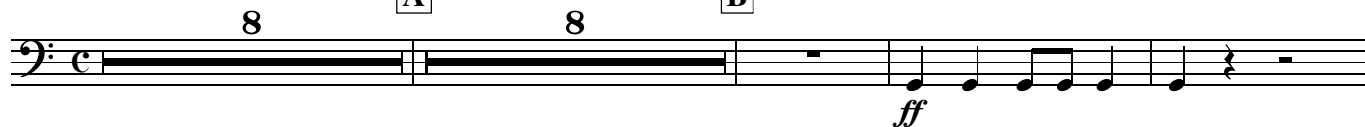
Antonín Dvořák, Op.59 No.4

arr. I. Rae

Molto maestoso  $\text{♩}=92$ 

A

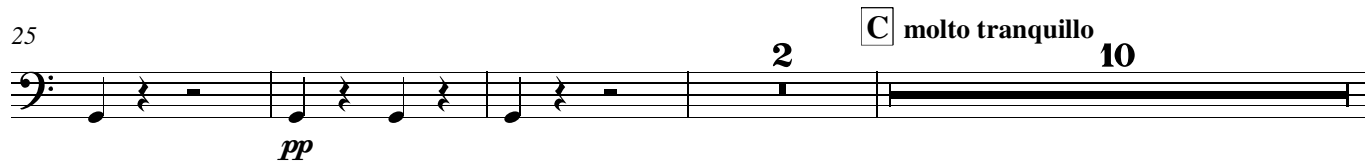
B



19



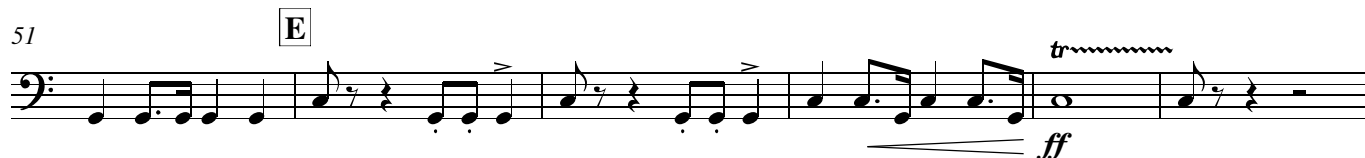
25

40 D Più animato  $\text{♩}=104$ 

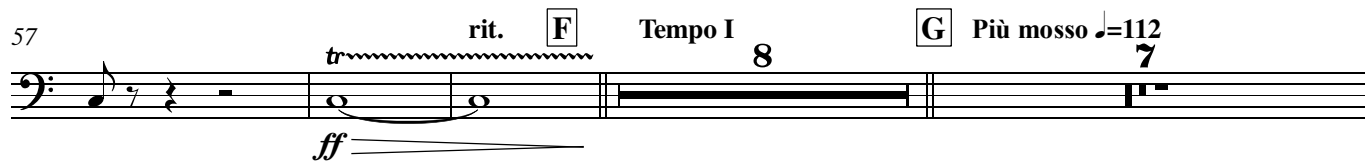
44



51



57



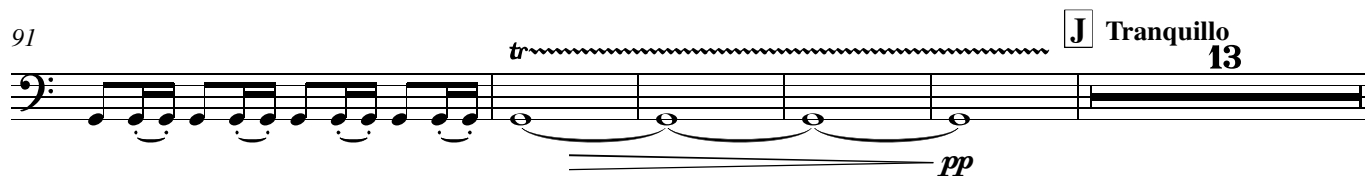
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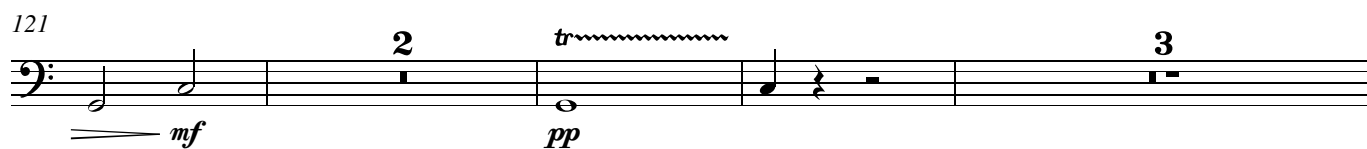


87



91



109 **Animato** ♩=104115 **K** **Meno mosso (Tempo I)**

Cymbals  
Side Drum  
Triangle  
Bass Drum

4.

Antonín Dvořák, Op.59 No.4  
*arr. I. Rae*

53

Cym.

S. D.

B. D.

*ff*

*ff*

To Tri.

rit.

60 **F** Tempo I **G** Più mosso  $\text{♩}=112$  **H** accel. . . ritard. . . Tempo I

Cym. 8 7 3 5

S. D. 8 7 3 5

B. D. 8 7 3 5

85 **I** **J** Tranquillo

Cym. 4

Tri. 4 Triangle *p*

B. D. *tr* *mf* 4

98 **Animato**  $\text{♩}=104$

Cym. 10 4 *f* Side Drum

Tri. To S. D. 10 4 *f*

B. D. 10 4

116 **K** Meno mosso (Tempo I)

Cym. *ff* *mf* 3

S. D. *tr* *ff* 3

B. D. 3

125 sus. soft sticks *pp* *poco* 4 rit. . . .

Cym. 4

S. D. 4

B. D. 4 *p dolce ed espressivo*