

LEGENDS

5.

23 . xii . 1881

Antonín Dvořák, Op.59 No.5

arr. I. Rae

Allegro giusto $\text{♩} = 100$

4

A

f — *p* *f* *rit.*

9

A tempo

p — *pp* $<$ *f* — *p* *rit.*

15 **B** *A tempo*

4

C

f — *p* *p* *rit.*

23

A tempo

p — *pp* $<$ *f* — *pp* *molto rit.*

30 **D** *A tempo*

2

p *cresc.* *f*

36

dim. *p*

39

dim. **E** **6**

48

f *dim.* **F** *A tempo* *p* — *f*

54 *pp* *p* **G**

59 *p*

64 **H** poco rit. 1. Solo A tempo 4 *pp* *mf* *f*

72 **I** rit. A tempo *p* *f* *p* *mp*

77 **J** molto rit. A tempo rit. 2 *pp* *f* *p*

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Allegro giusto $\text{♩} = 100$

4

A *rit.*

f *p* *f*

9 *A tempo*

p *pp* *f* *p* *rit.* **B** *A tempo* **4**

19 **C** *f* *p* *p* *rit.* *A tempo*

25 *pp* *f* *pp* **D** *A tempo* **2**

33 *cresc.* *f* *dim.*

39 *p* *dim.* **E** **6** *f*

49 *rit.* **F** *A tempo* *dim.* *p* *f* *pp*

55 **G** *p* *p*

61 **H** *poco rit.* *A tempo* **2** **4** *p* *pp* *f* *p*

73 **I** *rit.* *A tempo* *f* *p* *mp* *pp*

78 **J** *molto rit.* *A tempo* *rit.* **2**

f *p*

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Allegro giusto $\text{♩} = 100$

A rit. A tempo

6 *f* *p*

12 *f* *p* **B** A tempo 6 **C** rit. *p*

23 A tempo *p* molto rit. . **D** A tempo 5

35 **E** 7 3 *p*

48 *f* *dim.* rit. **F** A tempo 4 *pp* 2

57 **G** 8 **H** poco rit. . A tempo 5 **I** *p cantabile* *f* rit.

75 A tempo *p* 3 molto rit. . **J** A tempo rit. 2

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Allegro giusto $\text{♩} = 100$

A rit. A tempo

B A tempo

C rit. A tempo

D A tempo

E

F A tempo

G

H poco rit.

I rit. A tempo

J molto rit. A tempo rit.

6

11

19

25

32

42

48

55

60

67

77

f *p* *pp* *mf* *fz* *cresc.* *dim.* *pp* *mp*

E♭ Cl.

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Allegro giusto $\text{♩} = 100$

A rit. A tempo

6 f p

11 pp f p **B** A tempo 3 mf

19 **C** rit. A tempo fz p p p

25 **D** A tempo 2 pp f pp molto rit.

32 p $cresc.$ f 6

42 **E** p $cresc.$ mf p

47 **F** A tempo rit. f $dim.$ p f 2

55 **G** p 7 **H** poco rit. . 2

67 A tempo **I** rit. A tempo 6 f p

77 **J** molto rit. A tempo rit. 2 pp f p

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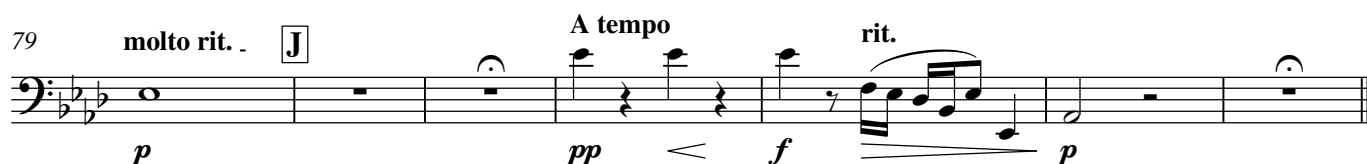
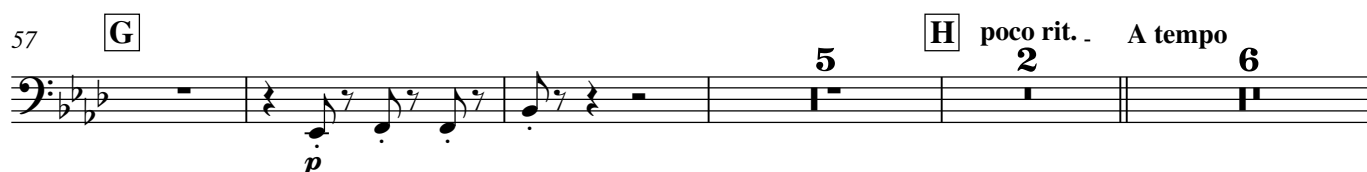
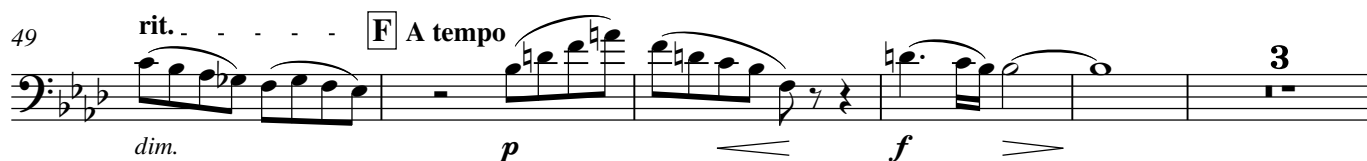
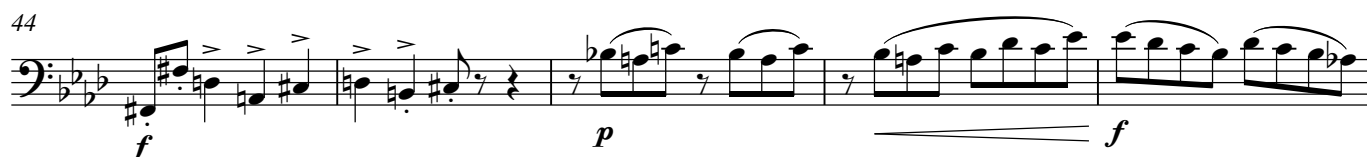
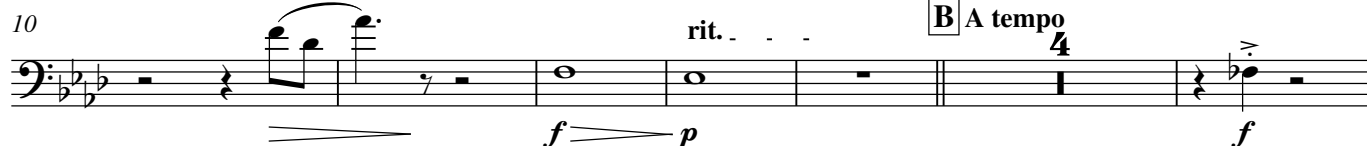
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Allegro giusto ♩=100

6

A

rit. A tempo



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arr. I. Rae

Allegro giusto $\text{♩} = 100$

A *rit.* *A tempo*

6 *f* *p*

12 *rit.* *A tempo* **B** **C** *rit.*

f *p* *f* *p*

23 *A tempo* *molto rit.* *A tempo* **D**

2 *f* *pp* *p*

33 *cresc.* *f* *p* **E**

42 *cresc.* *f* *p*

47 *rit.* *A tempo* **F**

f *dim.* *p*

52 **G** *f* *p* *f* *p*

65 **H** *poco rit.* *A tempo* **I** *rit.* *A tempo*

2 *p* *f* *p*

78 *molto rit.* *A tempo* *rit.* **J**

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

String Bass /
Contrabassoon

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arr. I. Rae

Allegro giusto $\text{♩} = 100$ **A** rit. . . . A tempo **3** rit. . . .

15 **B** A tempo (pizz.) **C** rit. . .

23 A tempo **3** arco molto rit. . . . **D** A tempo **2** cresc.

34 **E** 5 cresc.

43 rit. . . .

50 **F** A tempo **G** pizz. arco

60 **H** poco rit.

67 A tempo **I** rit. . . . A tempo **3**

79 molto rit. **J** A tempo rit.

The musical score is written for String Bass / Contrabassoon. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro giusto' with a metronome marking of 100 quarter notes per minute. The score is divided into sections labeled A through J. Section A starts with a 6/8 time signature and a forte (f) dynamic. Section B is marked 'A tempo' and 'pizz.' (pizzicato). Section C is marked 'rit.' (ritardando). Section D is marked 'A tempo' and '2' (half note). Section E is marked '5' (quarter note). Section F is marked 'A tempo' and 'p' (piano). Section G is marked 'pizz.' and 'p'. Section H is marked 'poco rit.' (poco ritardando). Section I is marked 'A tempo' and '3' (quarter note). Section J is marked 'molto rit.' (molto ritardando) and 'A tempo'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte), 'pp' (pianissimo), 'mf' (mezzo-forte), and 'fz' (forzando). The piece concludes with a final cadence.

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Allegro giusto $\text{♩} = 100$

A rit. A tempo

6 f p

11 rit. **B** A tempo

pp f p mf

17 **C** rit.

f p

23 A tempo molto rit.

p pp f pp

30 **D** A tempo

5 f $dim.$ p

39 **E**

$dim.$ p $cresc.$

43 f p

48 rit. . . **F** A tempo **G** **H** poco rit.

7 f pp

67 A tempo **I** rit. A tempo

6 f p mp

77 molto rit. . **J** A tempo rit.

pp f p 2

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arr. I. Rae

Allegro giusto $\text{♩} = 100$ 1. Solo A rit. . . .

9 **A tempo** tutti rit. . . .

15 B **A tempo** C

22 rit. . . . **A tempo** molto rit. . . .

28 D **A tempo**

33 *cresc.* *f*

37 *dim.* *p* *dim.* Eb Cl.

41 E *p* *cresc.* *f*

46 rit. . . . F **A tempo** *f* *pp*

56 G *p* *p*

62 **H** poco rit. 1. Solo A tempo 2

69 1. Solo **I** rit.

75 A tempo tutti molto rit.

80 **J** A tempo rit.

pp *mp dim.* *mf* *f* *fz* *p* *p* *mp* *pp* *f* *p* *pp* *f* *p*

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arr. I. Rae

Allegro giusto $\text{♩} = 100$

A rit. . . A tempo

B A tempo

C rit. . . A tempo

D A tempo

E

F A tempo

G

H poco rit. . . A tempo

I rit. . . A tempo

J molto rit. . . A tempo rit.

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Allegro giusto $\text{♩}=100$

A

rit. . . A tempo



11 rit. . . B A tempo



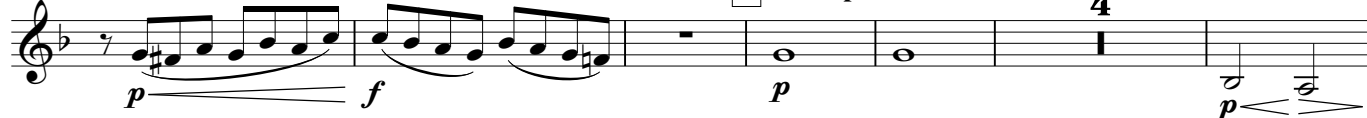
19 C rit. . . A tempo



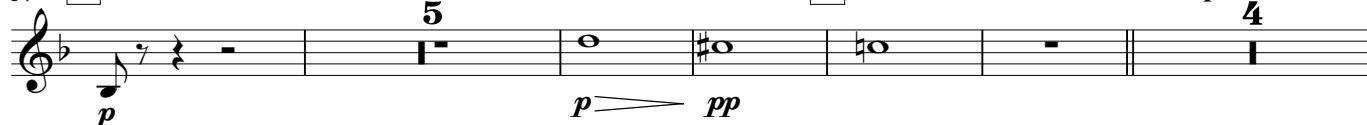
26 D A tempo



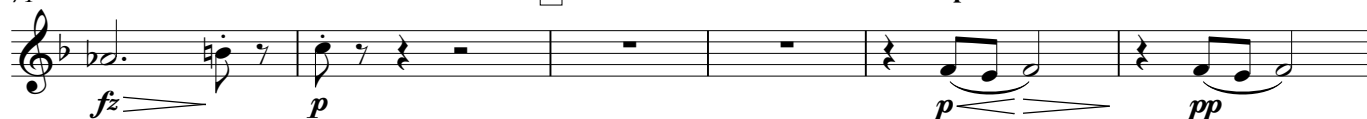
47 rit. . . F A tempo



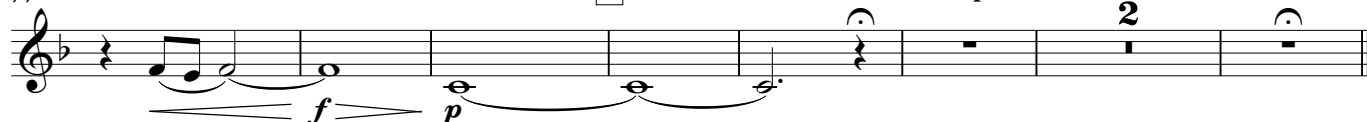
57 G H poco rit. . . A tempo



71 I rit. . . A tempo



77 J molto rit. . . A tempo rit.



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Allegro giusto $\text{♩}=100$

A rit. . . A tempo

B A tempo

C rit. . . A tempo molto rit. . .

D A tempo

E

F A tempo

G

H poco rit. . . A tempo

I rit. . . A tempo

J molto rit. . . A tempo rit.

13

21

30

34

44

50

58

64

76

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arr. I. Rae

Allegro giusto $\text{♩} = 100$ **A** rit. . . . A tempo **3** rit. . . .

15 **B** A tempo **C** rit. . .

23 A tempo **3** molto rit. . . . **D** A tempo **2** *cresc.*

34 **E** *f* *p* *cresc.*

43 *f* *p* *f* rit. . . .

50 **F** A tempo **G** *p* *p*

60 **H** poco rit. . . .

67 A tempo **I** rit. . . . A tempo **3** *fz* *fp* *f*

79 molto rit. **J** A tempo rit. *p* *pp*

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Allegro giusto $\text{♩} = 100$ **A** rit. . . . A tempo 3 rit. . . .

15 **B** A tempo **C** rit. . .

23 A tempo 3 molto rit. . . . **D** A tempo 2 *cresc.*

34 **E** 5 *cresc.*

43 *f* *p* *f* rit. . . .

50 **F** A tempo **G** 3 *p*

60 **H** poco rit. . . .

67 A tempo 4 **I** rit. . . . A tempo 3 *f*

79 molto rit. **J** A tempo rit. *pp*

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arr. I. Rae

Allegro giusto $\text{♩} = 100$

A *rit.* . . . **A tempo** **3**

B *rit.* . . . **A tempo** **5**

C *rit.* . . . **A tempo** **5**

D *molto rit.* . . . **A tempo** **5**

E **4**

F *rit.* . . . **A tempo** **7**

G **4** **2** **5**

H *poco rit.* . . . **A tempo** **5**

I *molto rit.* . . .

J **A tempo** *rit.*

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

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arr. I. Rae

Allegro giusto ♩=100

A rit. . . . A tempo **2**

B A tempo

C rit. . . .

D A tempo **5** **4**

E

F A tempo **7** **G**

H poco rit. . . **4** **2**

I A tempo rit. . . A tempo

J molto rit. . . A tempo rit. **2**

The musical score is written for Alto Saxophone 2 in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro giusto' with a quarter note equal to 100 beats per minute. The score is divided into ten sections, each marked with a letter in a box. Section A starts with a 5/4 time signature and a piano (p) dynamic. Section B is marked 'A tempo' and features a forte (f) dynamic. Section C is marked 'rit.' and features a piano (p) dynamic. Section D is marked 'A tempo' and features a forte (f) dynamic. Section E is marked 'f' and 'p'. Section F is marked 'A tempo' and features a forte (f) dynamic. Section G is marked '7'. Section H is marked 'poco rit.' and features a piano (p) dynamic. Section I is marked 'A tempo' and features a piano (p) dynamic. Section J is marked 'molto rit.' and features a piano (p) dynamic. The score concludes with a final measure marked '2'.

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arr. I. Rae

Allegro giusto $\text{♩} = 100$

3 **Solo** **mf** **f** **p** **A** **rit.**

9 **A tempo** **4** **rit.** **2** **B** **A tempo** **3** **f**

20 **C** **rit.** **A tempo** **2** **p** **pp**

27 **molto rit.** **3** **D** **A tempo** **4** **p** **f**

36 **E** **4** **2** **f**

45 **rit.** **F** **A tempo** **3** **4** **p**

55 **G** **p**

60 **H** **poco rit.** **A tempo** **5** **2** **3** **Solo** **mf** **f**

72 **I** **rit.** **A tempo** **p** **fp** **mf** **p** **pp**

77 **J** **molto rit.** **A tempo** **rit.** **2** **f** **p**

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rit. . arr. I. Rae

Allegro giusto $\text{♩} = 100$

A rit. . . A tempo

B A tempo

C rit. . . A tempo molto rit. . .

D A tempo **E**

F A tempo

G **H** poco rit. . .

I rit. . . A tempo

J molto rit. . . A tempo rit.

5 4 2

15 21 30 45 55 67 77

p *f* *pp* *p cresc.* *f* *p* *p* *fp* *mf* *p* *pp* *f* *p*

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arr. I. Rae

Allegro giusto $\text{♩} = 100$ **A** rit. . . . A tempo

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

12 rit. . . **B** A tempo 6 **C** rit. . . . A tempo

f *pp* *p* *p*

24 molto rit. . . . Solo **D** A tempo

pp *f* *pp* *mp* *pp*

31 2 *f*

38 **E** 4 *p* *f*

47 rit. . . . **F** A tempo

p *f* *p*

52 **G** 3 Solo

f *p* *p*

61 **H** poco rit. . . . A tempo 6

pp *p*

73 **I** rit. . . . A tempo

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

79 molto rit. **J** Solo A tempo rit.

pp *p* *pp*

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arr. I. Rae

Allegro giusto $\text{♩} = 100$

A rit. A tempo

6

p *f* *p* *pp*

11 rit. **B** A tempo 6 **C** rit.

f *pp* *p*

23 A tempo molto rit.

p *pp* *f* *pp*

30 **D** A tempo 5

f

38 **E** 4

p *f*

46 rit. **F** A tempo 2

f *p*

52

f *p*

57 **G** 6 **H** poco rit. A tempo 6

pp *p*

73 **I** rit. A tempo

p *f* *p* *pp*

78 molto rit. . **J** A tempo rit.

f *pp* *pp*

Horn in F 3

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arr. I. Rae

Allegro giusto ♩=100

A

rit. - - - A tempo

2

13 **rit.** - - -

B A tempo

C

rit. - - - A tempo

2

25 **molto rit.**

D A tempo

5

[illegible]

41 E

The musical notation for Example 41 is written on a single staff in G-flat major (two flats). It begins with a whole rest, followed by a half note G-flat (B-flat) marked with a piano (*p*) dynamic. This is followed by a half note A-flat (C) and a half note B-flat (D). After another whole rest, there is a half note C (E-flat) marked with a forte (*f*) dynamic, followed by a half note D (F) and a half note E-flat (G). The final measure contains a half note F (A-flat) and a half note G (B-flat), with a slur over the entire phrase from the first half note to the last.

46 rit. **F** A tempo

F

51

56 G 6 H poco rit.

pp *p*

67 **A tempo** **6** **I** *rit.* **A tempo** **2**

p *f* *pp*

78 **molto rit.** **J** **A tempo** **rit.**

f *pp* *pp*

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Allegro giusto $\text{♩} = 100$

A rit. . . . A tempo **2**

B A tempo **6** **C** rit. . . . A tempo **2**

D A tempo **5**

E **2** **2**

F A tempo

G **8** **H** poco rit.

I A tempo **6** rit. . . . A tempo **2**

J molto rit. A tempo rit.

The musical score is written for Horn in F 4. It consists of ten sections, each with specific tempo and dynamic markings. Section A starts with a 6-measure rest followed by a 2-measure phrase. Section B has a 6-measure rest and a 2-measure phrase. Section C has a 5-measure rest. Section D has a 5-measure rest. Section E has two 2-measure phrases. Section F has a 6-measure phrase. Section G has an 8-measure phrase. Section H has a 2-measure phrase. Section I has a 6-measure phrase and a 2-measure phrase. Section J has a 6-measure phrase and a 2-measure phrase. The score includes various dynamic markings such as *pp*, *f*, *p*, and *fz*, and tempo markings such as *Allegro giusto*, *rit.*, *A tempo*, *molto rit.*, and *poco rit.*.

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Allegro giusto $\text{♩} = 100$

1. Solo con sord. A rit. . . . A tempo **4**

13 rit. . . . B A tempo **3** sempre con sord. C

22 rit. . . . A tempo **4** molto rit. . . . D A tempo **5** **7**

42 E senza sord. **4** rit. . . .

50 F A tempo senza sord. con sord. **4** G **8**

65 H poco rit. . . . con sord. A tempo **2** sempre con sord.

71 I rit. . . . A tempo **4** molto rit. . . .

80 J A tempo rit. **2**

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rit. . . . arr. I. Rae

Allegro giusto $\text{♩}=100$ **con sord.** **A** rit. . . . **A tempo** **4** **2**

15 **B** **A tempo** **3** **con sord.** **C** **senza sord.** rit. . . . **A tempo** **4**
mf *f* *p*

27 **D** **A tempo** **5** **E** **7** **7** **rit.** . . .

50 **F** **A tempo** **senza sord.** **G** **con sord.** **4** **8**
p *f*

65 **H** **poco rit.** **A tempo** **2** **p** **f**

72 **I** **rit.** **A tempo** **4** **molto rit.** . . .

80 **J** **A tempo** **rit.** **2**

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arr. I. Rae

Allegro giusto ♩=100

1. Solo

Musical score for Cornet in B♭ 1, featuring various dynamics, tempo changes, and repeat signs. The score is written in 2/4 time and includes the following sections:

- Section 1 (Measures 1-6):** Starts with *p semplice*, followed by *mf* and *fz* dynamics.
- Section A (Measures 7-10):** *rit.* followed by *A tempo*. Measure 10 has a 4-measure rest.
- Section B (Measures 11-14):** *rit.* followed by *A tempo*. Measure 12 has a 2-measure rest. Measure 14 has a *f* dynamic.
- Section C (Measures 15-20):** *rit.* followed by *A tempo*. Measure 20 has a 4-measure rest.
- Section D (Measures 21-26):** *molto rit.* followed by *A tempo*. Measures 21, 23, and 25 have 2, 5, and 7-measure rests respectively.
- Section E (Measures 27-32):** Starts with *mf cresc.*, followed by *f* dynamic.
- Section F (Measures 33-38):** *rit.* followed by *A tempo*. Measures 33 and 35 have 3 and 2-measure rests respectively. Measure 38 has a *p* dynamic.
- Section G (Measures 39-44):** Starts with *p* dynamic, followed by a 7-measure rest.
- Section H (Measures 45-50):** *poco rit.* followed by *A tempo*. Measure 45 has a 2-measure rest. Measure 50 has a 4-measure rest.
- Section I (Measures 51-56):** *rit.* followed by *A tempo*. Measure 56 has a *mp* dynamic.
- Section J (Measures 57-62):** *A tempo* followed by *rit.*. Measure 62 has a *pp* dynamic.

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arr. I. Rae

Allegro giusto $\text{♩} = 100$

A

8 rit. . . . A tempo **B** A tempo

18 **C** rit. . . . A tempo **D** molto rit. . . .

30 **D** A tempo **E**

46 rit. . . . **F** A tempo

55 **G** **H** poco rit. . . .

67 A tempo **I** rit. . . . A tempo

79 molto rit. . . . **J** A tempo rit.

mf *fz* *f* *fz* *f* *p* *p* *pp*

The musical score is written for a Cornet in B-flat 2. It begins with the tempo marking 'Allegro giusto' and a metronome indication of 100 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The score is divided into ten sections, each marked with a letter in a box. Section A starts with a 2-measure rest, followed by a melodic line starting on G4, marked *mf*. Section B starts with a 2-measure rest, followed by a melodic line starting on G4, marked *f*. Section C starts with a 4-measure rest, followed by a melodic line starting on G4, marked *fz*. Section D starts with a 5-measure rest, followed by a melodic line starting on G4, marked *f*. Section E starts with a 7-measure rest, followed by a melodic line starting on G4, marked *f*. Section F starts with a 3-measure rest, followed by a melodic line starting on G4, marked *f*. Section G starts with a 2-measure rest, followed by a melodic line starting on G4, marked *p*. Section H starts with a 7-measure rest, followed by a melodic line starting on G4, marked *p*. Section I starts with a 6-measure rest, followed by a melodic line starting on G4, marked *p*. Section J starts with a 4-measure rest, followed by a melodic line starting on G4, marked *pp*.

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arr. I. Rae

Allegro giusto ♩=100

1. Solo

The musical score for Trombone 1 consists of 10 systems of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked "Allegro giusto" with a metronome marking of ♩=100. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *fz* (forzando), *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). It also features articulations like accents, slurs, and breath marks. Tempo markings include "rit." (ritardando), "A tempo", and "molto rit." (molto ritardando). The score is divided into sections labeled A through J, with some sections marked "1. Solo". Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final cadence.

LEGENDS

5.

23 . xii . 1881

Antonín Dvořák, Op.59 No.5

arr. I. Rae

Allegro giusto ♩=100

2

mp *mf* *fz* *p* *f*

8 rit. A tempo *p* *pp* *f* *pp* rit. . .

14 [B] A tempo *f* *fz*

21 [C] rit. A tempo *p* *pp* *f*

27 molto rit. [D] A tempo 5 *pp* *f*

38 [E] 2 5 *p dim.* *p*

48 rit. [F] A tempo 5 *f* *p*

57 [G] 6 [H] poco rit. A tempo 6 *pp*

73 [I] rit. A tempo *p* *f* *p* *pp* *f*

79 molto rit. . . [J] A tempo rit. *pp* *pp*

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5

A

rit. - A tempo

The first system of the musical score is written in bass clef, B-flat major (two flats), and common time (C). It begins with a whole rest, followed by a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The dynamics are marked *p* (piano) for the first half note and *f* (forte) for the rest of the melody. A *dim.* (diminuendo) marking is placed over the final two notes. The system ends with a double bar line.

rit. _ _

B

A tempo

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a half note G2, a half note F2, and a half note E2. This is followed by a double bar line. The melody then continues with a quarter rest, followed by a half note D2, a half note C2, and a half note B1. The dynamics are marked as *f* (forte) for the first half and *pp* (pianissimo) for the second half. The melody ends with a quarter rest, followed by a half note G2, a half note F2, and a half note E2.

2

C

rit. - - A tempo

molto rit. _ _

D

mpo

5

The musical notation consists of two staves. The first staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a half note G2, followed by a half note F2 tied to the next measure, which is a whole rest. Dynamics are marked as *f* at the beginning and *pp* towards the end. The second staff is in treble clef with a key signature of one flat (F major or D minor). It begins with a whole rest, followed by a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A fermata is placed over the final G3. The dynamic *f* is marked below the first note.

2

E

2

The bass line is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). It consists of two measures. The first measure is marked with a '2' above the staff, indicating a second ending. It begins with a half rest, followed by a dotted half note G2 (labeled *p dim.*), a dotted half note F2, and a quarter note E2. The second measure is also marked with a '2' above the staff. It begins with a half rest, followed by a dotted half note D2 (labeled *f*), a dotted half note C2, and a quarter note B1. The piece ends with a final whole note B1.

rit. _ _

F A tempo

G

H

poco rit. - - -

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of a series of eighth notes: G2 (labeled '3'), A2 (labeled '7'), Bb2 (labeled '7'), and C3. The notes are grouped by a slur, and the dynamics are marked *pp* (pianissimo).

A tempo

I

rit. _ _ _

A tempo

5

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

molto rit. - J

A tempo

rit.

The first system of the musical score is for the Bassoon part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G3, a half note F3, and a half note E3. A crescendo hairpin leads to a fortissimo (f) dynamic, followed by a half note D3 and a half note C3. A decrescendo hairpin leads to a pianissimo (pp) dynamic. The melody continues with a half note B2, a half note A2, and a half note G2. A fermata is placed over the final G2. Above the staff, the tempo marking 'Allegretto' is present, along with the rehearsal mark '11.'.

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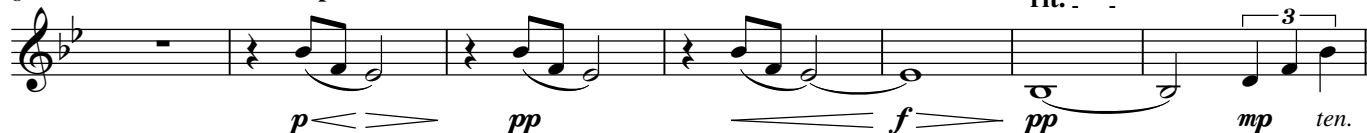
arr. I. Rae

Allegro giusto ♩=100

A



8 rit. . . . A tempo



15 B A tempo

C

rit. . . .



23 A tempo



30 D A tempo



41 E



47 rit. . . . F A tempo



67 A tempo

I

rit. . . .



75 A tempo

molto rit. . . .



80 J

A tempo

rit.



LEGENDS

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23 . xii . 1881

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arr. I. Rae

Allegro giusto ♩=100

A



8 rit. . . . A tempo



15 B A tempo

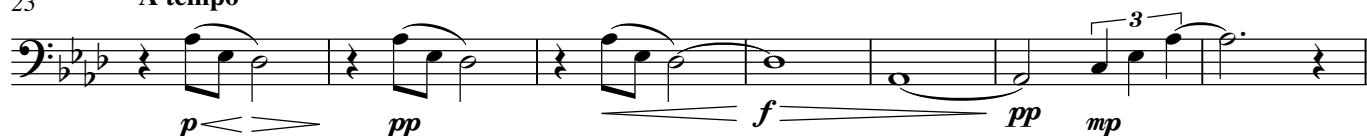
C

rit. . . .



23 A tempo

molto rit. . . .



30 D A tempo



41

E



47

rit. . . . F A tempo

G

H poco rit. .



67 A tempo

I

rit. . .



75 A tempo

molto rit. . . .



80

J

A tempo

rit.



LEGENDS

5.

23 . xii . 1881

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arr. I. Rae

Allegro giusto ♩=100

A

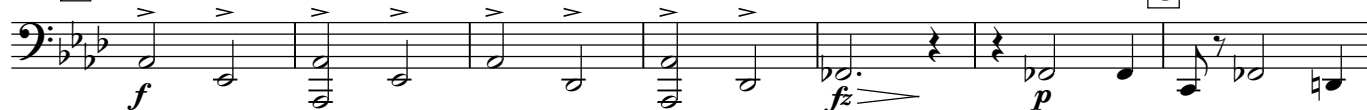


8 rit. . . A tempo



15 B A tempo

C

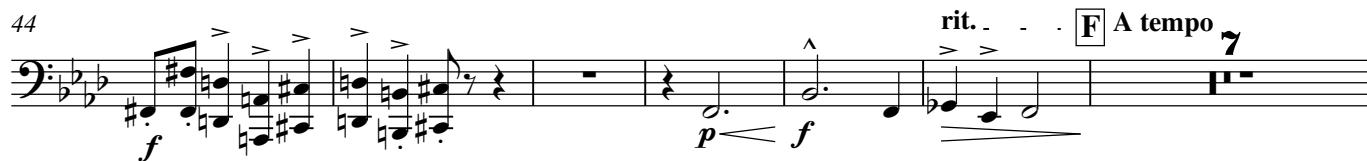


22 rit. . . A tempo

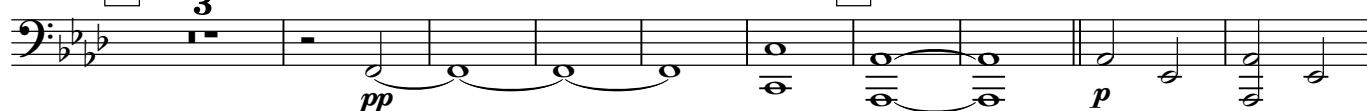
molto rit.



30 D A tempo



57 G 3 H poco rit. . . A tempo



69 I rit. . . A tempo



77 molto rit. . J A tempo rit.



LEGENDS

5.

23 . xii . 1881

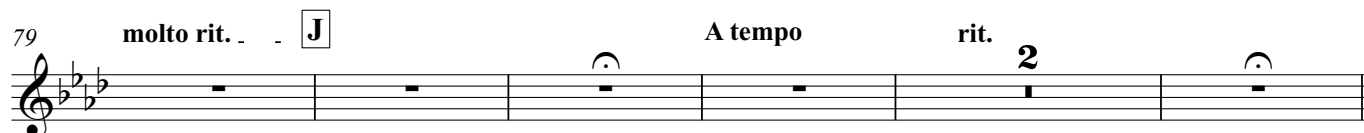
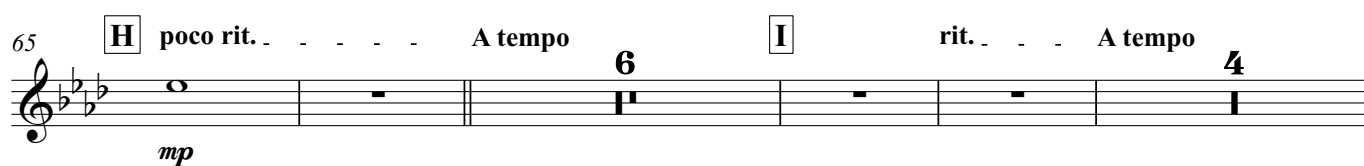
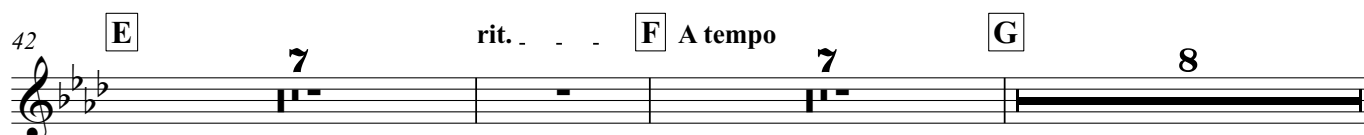
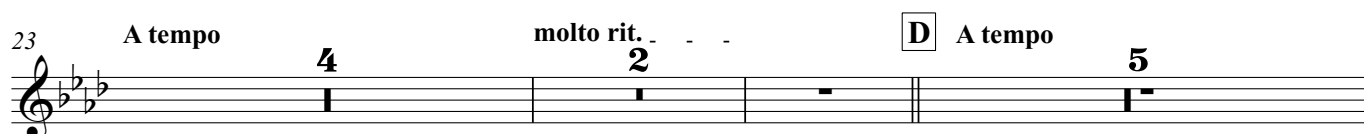
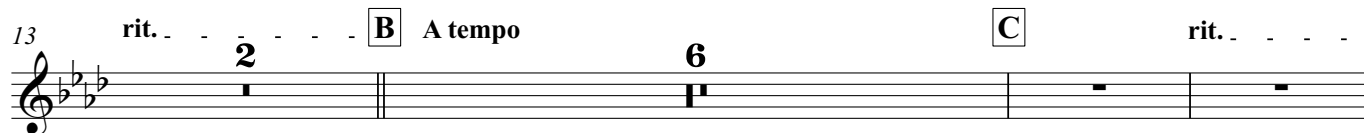
Antonín Dvořák, Op.59 No.5

arr. I. Rae

Allegro giusto ♩=100

A

rit. . . . A tempo



Timpani

LEGENDS

5.

23 . xii . 1881

Antonín Dvořák, Op.59 No.5

rit. . . . arr. I. Rae

Allegro giusto $\text{♩} = 100$ A rit. . . . A tempo

6 4 2

15 B A tempo C rit. . . . A tempo molto rit. . . .

6 4 2

30 D A tempo E rit. . . .

5 7 7

50 F A tempo 2

f *p* poco rit. . . .

56 G H

p 7 2

67 A tempo I rit. . . . A tempo

6 4

79 molto rit. . . J A tempo rit. 2

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Bass Drum

LEGENDS

5.

23 . xii . 1881

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arr. I. Rae

Allegro giusto $\text{♩}=100$

A rit. A tempo **4** rit. **2**

6

15 **B** A tempo

mf *ma dolce*

21 **C** rit. A tempo **4** molto rit. **2**

30 **D** A tempo **5** **7** **E** **7** rit.

50 **F** A tempo **6** **G** **7**

pp < *mp* > *pp*

65 **H** poco rit. A tempo **2** **6** **I** rit. A tempo **4**

79 molto rit. **J** A tempo rit. **2**

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