

ZLATÝ KOLOVRAT

DAS GOLDENE SPINNRAD

THE GOLDEN SPINNING WHEEL

LE ROUET D'OR

FAGOTTO I.

ANTONÍN DVOŘÁK, op.109
(1841-1904)

Allegro, ma non troppo $\text{♩} = 112$

Ob. 1., 2.

22 mf 10 **1** Egt. 2.

12 **2** fx fx

f fx ff 1-13

Poco a poco più tranquillo poco rit.

13 13 **3** 5 14 2

Larghetto $\text{♩} = 69$

Cor. ingl.

rit.

Andante con moto $\text{♩} = 80$

in tempo

mp 8 2 **4** 1-34 p

p pp

Sostenuto

(dim.) p pp poco a poco stringendo

pp 3 **13**

5 Poco animato, ma non troppo $\text{♩} = 84$

Andante con moto $\text{♩} = 80$

Meno mosso larghetto $\text{♩} = 69$

poco a poco rit.

Allegro, ma non troppo $\text{♩} = 112$

25 7

Vic.

H.1., Ob.1. Ob.1.

poco a poco tranquillo

Meno mosso

Allegro $\text{♩} = 104$

Cl.1. B

Piu animato

Meno, quasi andante

rit.

Piu animato

Meno. quasi andante

poco a poco rit.

Andante, ma non troppo $\text{♩} = 84$

6

Larghetto $\text{♩} = 69$

rit.

6

dim. p

pp

Andante

Molto vivace $\text{♩} = 96$

molto ritard.

6

9

3

ppp

f

15

Viol. I.

f

p

8

Ob. 1.

mf

ff

3

ff

9

ff

ff

8

Arpa

pp

f

v

10

48

p

Fagotto 1.

11 34 Vla., Vle., Cb. *pp* *cresc.*

Archi 12 12 *ff* *Maestoso* $\text{♩} = d.$

Molto vivace $\text{♩} = \text{♩}$

15 32 13 *Allegro, ma non troppo* $\text{♩} = 112$ Cl. 1., 2. in A *p*

mf

cresc.

f

ff *mf*

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

8 14 *Adagio, ma non troppo* $\text{♩} = 58$ 12 *pp*

Fagotto 1.

p — *fz* — *p* — *fz* — *p* — *f*

dim. *p* — *cresc.* *mf* — *p* — *pp*

p — *f* — *mf* — *p* — *dim.* — *pp*

15 Lento, l'istesso tempo (♩ = ♩.) (♩ = 58) Vi- Poco più mosso ♩ = 76

f — *poco string.* — *mp*

f

poco a poco rit. Meno. Tempo I. ♩ = 76 Quasi allegro Lento ♩ = 58

p — *poco rit.* — *pp*

mf

poco a poco string. Poco allegro

f

poco a poco rit. Meno. Tempo I. ♩ = 76 Lento ♩ = 58

p — *poco a poco string.* — *pp*

Un poco più mosso ♩ = 76 Cor. ing. poco a poco string. Poco allegro

mf — *f*

ritard. Meno. Tempo I. ♩ = 76 Lento ♩ = 58

p

poco rit. Larghetto ♩ = 69 poco rit. 19 Allegro, ma non troppo ♩ = 112

pp

lunga corona Cor. 3., 4. in E

Fagotto 1.

13 *mf* *f*

1 *f* *ff*

3 **20** Poco sostenuto *f*

poco rit. **21** Grandioso e maestoso *ff*

22 Molto vivace *f* Cor. 1, 2, in E

5 *ff*

23 Cor. 1, 2, in E *f*

3 **24** 12 Cor. 1-4 in E *f*

4 *fx* *fx* *fx* *fx* *fx* *fx* *fx*

8 **25** 8 Fl. 1., Ob. 1. *f* 5 *ff*

Fagotto 1.

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *ffx* and *ff*. A section marker '8' is present.

26 Adagio, ma non troppo $\text{♩} = 58$

Musical staff 2: Bass clef, key signature of two sharps, 12/8 time signature. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *f legato*, *(p) cresc.*, and *fx*.

Musical staff 3: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *p cresc.*, *f*, *fx*, *dim. p*, and *fx*. A section marker '27' is present.

Musical staff 4: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *dim.*, *dim.*, *pp dim.*, and *mf*. A section marker '28' is present.

Un poco più animato $\text{♩} = 84$

Musical staff 5: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *fx*, *dim. p*, *mf*, and *fx*.

ritard.

Musical staff 6: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *dim.* and *mf*. A section marker '29' is present.

in tempo (grandioso) *mf*

Musical staff 7: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *f*.

Musical staff 8: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *poco rit.* and *in tempo*.

Musical staff 9: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *ff* and *rit.*.

30 Allegro, ma non troppo $\text{♩} = 112$

Musical staff 10: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *ff*.

Musical staff 11: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *ff*.

Musical staff 12: Bass clef, key signature of two sharps. The staff contains a series of eighth notes, starting with a half note followed by a dotted half note, then a continuous eighth-note pattern. Dynamics include *ff*.

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FAGOTTO II.

ANTONÍN DVOŘÁK, op. 109
(1841 - 1904)

Allegro, ma non troppo $\text{♩} = 112$

Ob. 1., 2.

22 *mf* 10 **1**

2 4

1-13 *ff*

13

Poco a poco piu tranquillo poco rit. Larghetto $\text{♩} = 69$

13 **3** 5 14 2 *mp* Cor. ing.

rit. **4** Andante con moto $\text{♩} = 80$ in tempo

3 8 2 *p* *p* *pp*

(dim.) *p*

Sostenuto *pp* *pp* poco a poco string. **3** **13**

5 Poco animato, ma non troppo $\text{♩} = 84$

mf

poco rit. rit.

Andante con moto $\text{♩} = 80$

1 1-20 p

20 2 5 Meno mosso, quasi larghetto pp

poco a poco rit.

Allegro, ma non troppo $\text{♩} = 110$

2 pp

25 Vle. rit. Allegro $\text{♩} = 104$ fx p

Meno mosso rit. Allegro $\text{♩} = 104$ 2 1st. pp p

Più animato p f

Meno, quasi andante

rit.

Più animato

2 2 4 pp ff

Fagotto 2.

Meno, quasi andante poco a poco rit. Andante, ma non troppo ♩=84

6

rit. Larghetto ♩=69

dim. p molto ritard. Andante

ppp 6 9

Viol. I. 15

Ob. 1. 8

3

9 13

ff

Arpa 8

10 48

11

34

Vla., Vlc., Cb.

pp cresc.

12

12

Maestoso $\text{♩} = \text{♩}$

ff

Molto vivace $\text{♩} = \text{♩}$

Allegro, ma non troppo

$\text{♩} = 112$

(p)

15

32

13

Cl. 1., 2. in A

p

mf

cresc.

f

ff mf

dim.

8

14

Adagio, ma non troppo $\text{♩} = 58$

pp

8

26 Adagio, ma non troppo $\text{♩} = 58$

ffz *ffz*

f *(p) cresc.* *ffz*

27 *p* *cresc.* *fz* *dim. p* *ffz* *dim. p*

28 Un poco più animato $\text{♩} = 84$

dim. *pp dim.* *mf*

ffz *dim.* *p* *mf* *ritard.* *ffz*

29 in tempo (grandioso)

f *poco rit.* *in tempo* *ff* *rit.*

30 Allegro, ma non troppo $\text{♩} = 112$

ff *ff*

11

ff

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CONTRAFAGOTTO

ANTONÍN DVOŘÁK, op. 109
(1841-1904)

Allegro, ma non troppo $\text{♩} = 112$

1-36 10

mp

11 20

cresc.

21 30

mf

31 36 16 20

fz

4 Cor. 1., 2. in E

f *ff*

9

mp

5 14 2 11 2 26

Poco a poco più tranquillo poco rit. Larghetto $\text{♩} = 69$ rit. Andante con moto $\text{♩} = 80$ in tempo

Sostenuto poco a poco string. Poco animato, ma non troppo $\text{♩} = 34$ poco rit. rit. Andante con moto $\text{♩} = 80$ Meno mosso, larghetto $\text{♩} = 69$ poco a poco rit.

8 4 5 17 1 2 24 6 5 6

Allegro, ma non troppo $\text{♩} = 112$

Viol. I. 4 1-11

p *cresc.* *mf*

11

Contrafagotto tacet da qui alla Fine.

(dim.)