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ANTONÍN

# DVOŘÁK

## CARNIVAL

Overture

Critical Edition based on the Composer's Manuscript  
Edited by Otakar Šourek

Op. 92

CONDUCTOR'S SCORE

EDWIN F. KALMUS & CO., INC.  
Publishers of Music  
Boca Raton, Florida

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DVOŘÁK

(1841-1904)

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### CONDUCTOR'S SCORE

*Matching orchestra parts for this score are available from Edwin F. Kalmus & Co., Inc.*

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“CARNIVAL”

(Karneval)

*Overture for large orchestra, op. 92.*

*Instrumentation:* piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets in A, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, tympani, cymbals, tambourine, triangle, harp and strings.

Written in sketch between July 28th and August 14th, and score completed by September 12th, 1891, at Vysoká.—First performance as for the overture “In Nature’s Realm” (p. 295).—Score, parts and four-handed piano arrangement (Oskar Nedbal) published by Simrock, Berlin, 1894.—Duration: 9 minutes.

The second overture of the cycle “Nature, Life and Love”, entitled “Carnival” (originally “Life”) has no more definite or detailed programme than the overture “In Nature’s Realm”, and, with one small deviation, is also very similar in form. Still filled with the elevated feeling of solitude, man finds himself, all at once, caught up in the gay whirligig of life — and is happy! Willingly he yields to the carnival mood of merriment and, throwing reserve to the winds, he enters into the spirit of youthful revelry with care-free abandon, grateful for all its joys and beauties. Thus, in a few words, we may describe the general atmosphere of the first part of the overture, which comprises the exposition of the sonata form

# IV

## "CARNIVAL"

(*Allegro*, A major,  $\frac{2}{2}$ ). The orchestra enters in full force with the vigorous principal theme spread broadly over a two-part paragraph.

9. *Allegro*  
*sva*

After a short modulating digression, the second principal theme, equally radiant, is presented in undiminished strength, but still grander and prouder in its conformation.:

10.  
*ff*

The theme concludes with a swiftly-moving unison passage in the strings whereupon, with admirable invention, the violas create out of its metrically augmented figures the rising sequences of a mock-pious melody:

11.  
*p*

Its obviously caricatured gravity turns into a grimace in the violins above the diminished chord of the principal theme (9), and a short tranquillizing passage in the syncopated rhythm of the first bar of the same theme provides the transition to the paragraph containing the secondary theme. The passionately swelling melodic line of this lovely motif is worked out in dialogue through a full thirty bars:

12. *VI.*  
*p molto espress.* C.I.O.

## PROGRAMME MUSIC

It is first given to the violins, with counterpoints in the wood-wind, but on its repetition the groups of instruments exchange roles. Scarcely has the song with its expression of longing and desire died away than the violins break in with the second subsidiary theme which, to the accompaniment of the light rhythms of the wood-winds, strings, tambourine and delicate fanfares of trumpets, combines with the rhythmic figures from theme 10, acquiring in the process an air of carnival gaiety and abandon:

13.

This theme is presented by the violins in the key of G major, then with a richer accompaniment by the clarinet in E major, finally rising by a steep gradation to the final theme in which the whirling gaiety of the dance seems to reach its climax.

14. *Tutti*  
*con sva*

*ff* E maj A min E maj A min E maj A min E maj A min

After a continuation of theme 13 has been presented in rising sequences, the wild revelry is suddenly cut short: above the eddying movement of the diminished chord *e-g-b flat-c sharp* in the harp, the first two bars of theme 9 appear in the violins. The swinging quavers of the second bar rise sharply, then gradually lose force, subside and ebb away till they settle at last on the sharply struck *g* of the horns. It is as if a man, having torn himself away from the giddy vanity of life's fair and withdrawn into inner contemplation, should put the question: Where then is the true source of all this happiness; who is the giver of all this life and intoxicating joy? And the reply

## "CARNIVAL"

rings out—Nature! A stroke of genius is the short, lyrical intermezzo (*Andantino con moto*, G major,  $\frac{3}{4}$ ) interpolated at this point in the composition, the pure poetry of its mood dying away in a silvery beam of sound. Above the *ostinato* of the cor anglais, which repeats the rhythmic figure *r* from the principal theme, there sound in the inner harmonies the meltingly soft chords of the divided and muted violins and violas, and over them, again, the flute draws a dreamily beautiful line of melody (15), to which the clarinet significantly adds the gentle motif of Nature from the first overture (1):

*Andantino con moto*

15. Fl. *p* *f* *dim.*

Cl. *espress.*

The poetic charm of this passage is further heightened when the solo violin repeats the melody (15) and the cor anglais concludes it, whereupon a few bars in the same mood bring the intermezzo to a close.

And then, as if the vision had faded and the spirit were back again in the reality from which it had withdrawn itself, the harp, along with the clarinets and the bassoons, start the eddyings of a diminished chord, above which the violins deliver the first two bars of the principal theme (9). The development begins. The key (G minor) and the mood have their special significance. On returning to the whirl of gaiety, the impression evoked by that moment of inner contemplation still persists as, on passing from darkness into a brilliantly lit ballroom, we see its outlines blurred and bizarrely distorted. The chief role is given to theme 10 which, in its original form and in rhythmic diminutions, passes from one group of instruments to another, finally appearing in combination with the



## PROGRAMME MUSIC

principal theme (9) and even with allusions to the theme of Nature in the deep brass instruments (1).

The blurred and distorted outlines suddenly come into focus. Once more theme 10 is delivered in full strength and, in combination with theme 11, presented with great pomp by the trombones. A rapid gradation based on the first principal theme (9) leads to the recapitulation, which is a regular repetition of the first part of the exposition but, in its further course, is considerably shortened and concentrated. All the more unified and powerful in effect is its rise to a short coda, which works up in an accelerated tempo (*Poco piu mosso*) the opening figure of theme 9, the composition ending in a final whirl of intoxicating gaiety.

KARNEVAL  
 CARNEVAL · CARNIVAL · CARNAVAL  
 (Critical edition)

ANTONÍN DVORÁK, op. 92  
 (1841—1904)

Allegro  $\text{♩} = 132$

Flauto piccolo

Flauto I. II.

Oboi I. II.

Corno inglese

Clarineti I. II. A

Fagotti I. II.

I. II.  
 Corni E

III. IV.

Trombe I. II. E

I. II.  
 Tromboni  
 III. e Tuba

Timpani A, E

Piatti  
 Tamburino  
 [Tamburello basco]  
 Triangolo

Arpa

I.  
 Violini

II.

Viole

Violoncelli

Contrabassi

Allegro  $\text{♩} = 132$

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15 A

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

*f* *f* *p*

*f* *f* *p*

arco

arco

*f* *f* *p*





30

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc. 35

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. Cor. E

III. IV. *a 2*

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I. Viol.

II.

Vle

Vlc.

Cb.





40

Fl. picc.

Fl. I. II.

Ob. I. II. *a2*

Cl. I. II. A

Fag. I. II.

I. II. *a2*

Cor. E

III. IV. *a2*

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E *trum*

Piatti *f trum*

Tamb. *trum*

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.



50 55

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. Cor. E *ff*

III. IV. *ff*

Trbe I. II. E *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. A, E *ff* [A muta in H]

Piatti *ff*

Tamb.

Trgl.

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score for an orchestra, numbered 10. It contains staves for various instruments. The top section includes Flute piccolo, Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Horns I and II (E), Horns III and IV, Trumpets I, II, and E, Trombones I, II, and E, Timpani A and E, Cymbals, and Tambores. The bottom section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It features dynamic markings such as *ff* (fortissimo) and *ff* with accents. There are also performance instructions like *[A muta in H]* for the timpani. The page is divided into two systems, with measures 50 and 55 marked at the beginning of the first and second systems respectively.

I. Viol. I.

II. Viol. II.

Vle.

Vlc.

Cb.

*ff*

*dim.*

Ob. I. II.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

60

55 *mp*

*p*

*p* *div.* *arco*

*pizz.*

*arco*

Ob. I. II.

Fag. I. II.

Cor. I. II. E

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

70

*p*

*p*

*f* *cresc.*

*f* *cresc.*

*molto cresc.*

*molto cresc.*



This musical score page, numbered 80, is arranged in three systems. The top system includes woodwinds: Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. A, and Fag. I. II. The middle system includes brass and percussion: I. II. Cor. E, III. IV. Cor. E, Trbe I. II. E, I. II. Trbni, III. e Tb., Timp. E, H, Piatti, Tamb., and Trgl. The bottom system includes strings: Viol. I. II., Vle., Vlc., and Cb. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *a2* (second octave) and *tr* (trill). The woodwinds and strings play active melodic and harmonic parts, while the brass and percussion provide rhythmic support and accents.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. E, H

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

90

I. Viol. *ff* *f* *dim.* *p* *dim.* *pp*

II. Viol. *ff* *f* *dim.* *p* *dim.* *pp*

Vle. *ff* *f* *dim.* *p* *dim.* *pp*

Vlc. *ff* *f* *dim.* *p* *dim.* *pp*

Cb. *ff* *f* *dim.* *p* *dim.* *pp*

100

Fag. I. II. [*pp*]

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

*E* Poco tranquillo  $\text{♩} = 126$  105

Ob. I. II. *p*

Cl. I. II. A *p*

Fag. I. II. *pp*

I. Viol. *mp molto espressivo*

II. Viol. *mp molto espressivo*

Vle. *p non legato*

Vlc. *p non legato*

Cb. *p*





Fl. I. II. *a 2* *p* *mf* 120

Ob. I. II. *mf*

Cl. I. II. A *mf*

Fag. I. II. *p*

Cor. III. IV. E

I. Viol. *p*

II. *p*

Vle *p*

Vlc. *p*

Cb. *p*

Fl. I. II. 125

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. Viol. *p*

II. *p*

Vle

Vlc.

Cb.

130

Fl. I. II. *cresc. cresc.*

Ob. I. II. *mf*

Cl. I. II. A *cresc. cresc.*

Fag. I. II. *cresc. cresc.*

I. Viol. *p*

II. *p*

Vle *cresc. dim. p*

Vlc. *cresc. dim. p*

Cb. *cresc. dim. p*

F

135

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *p*

Fag. I. II. *p*

Trba I. D. *mp*

Tamb. *pp*

Trgl. *pp*

I. Viol. *pp dim. mp*

II. *pp dim. mp*

Vle *pp pizz.*

Vlc. *pp*

Cb. *p pp*

140

Fl. I. II.

Cl. I. II. A

Fag. I. II.

Cor. III. IV. E

Trba I. D

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

*mp*

[muta in E]

145

Cor. III. IV. E

I.

Viol.

II.

Vle

Vlc.

Cb.

*mp*

*fp cresc.*

*fp*

*mf*

*f*

*cresc.*

*mf*

*mf*

*f*

*mf*

*mf*



Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. E, H

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

*[pp]*

*f<sub>s</sub>*

*mf*

*ppp sempre*

*pp*

*poco a poco cresc.*

Fl. picc. —  
Fl. I. II. —  
Ob. I. II. *f*  
Cl. I. II. A *f*  
Fag. I. II. *f*  
I. II. Cor. E *f* a 2  
III. IV. Cor. E *f* a 2  
Trbe I. II. E *pp* *f*  
I. II. Trbni *f*  
III. e Tb. *f*  
Timp. E, H —  
Piatti *pp*  
Tamb. —  
Trgl. —  
I. Viol. *f* *f* *cresc.* *f*  
II. Viol. *f* *f* *cresc.* *f*  
Vle. *f* *f* *cresc.* *f*  
Vlc. *f* *f* *cresc.* *f*  
Cb. *f* *f* *cresc.* *f*

Detailed description: This is a page of a musical score for orchestra, measures 167-170. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (flutes, oboes, clarinets, bassoons) and brasses (trumpets, trombones, horns) are playing a rhythmic pattern of eighth notes, with dynamics increasing from *f* to *f*. The strings (violins, violas, cellos, double basses) are playing a similar rhythmic pattern, with dynamics increasing from *f* to *f*. The percussion (snare drum, cymbals, triangle) are playing a steady eighth-note pattern, with the snare drum starting at *pp*. The woodwinds and brasses have a melodic line that starts in measure 168 and continues through measure 170. The woodwinds and brasses have a melodic line that starts in measure 168 and continues through measure 170. The woodwinds and brasses have a melodic line that starts in measure 168 and continues through measure 170.





Fl. picc. *ff* *a 2*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. *a 2*

Cor. E *a 2*

III. IV.

Trbe I. II. E *ff*

I. II. *f*

Trbni

III. e Tb. *f*

Timp. E, H *f*

Piatti *mp*

Tamb. *f*

Trgl. *f*

I. *f<sub>s</sub>*

Viol. II. *f<sub>s</sub>*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 24, contains staves for various instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II A (Cl. I. II. A), and Bassoons I and II (Fag. I. II.). The brass section includes Horns I and II (I. II.), Cor Anglais (Cor. E), Horns III and IV (III. IV.), Trumpets I and II E (Trbe I. II. E), Trumpets I and II (I. II. Trbni), and Trombones III and E (III. e Tb.). The percussion section includes Timpani E and H (Timp. E, H), Cymbals (Piatti), Tambourine (Tamb.), and Triangle (Trgl.). The string section includes Violins I and II (Viol. I. II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include fortissimo (ff), fortissimo with accents (ff a 2), forte (f), mezzo-piano (mp), and fortissimo with sordina (f<sub>s</sub>). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns.

180

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. E, H

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc. *fp*

Fl. I. II. *a 2* *fp*

Ob. I. II. *a 2* *fp*

Cl. I. II. A *fp*

Fag. I. II. *fp*

I. II. Cor. E *fp*

III. IV. *fp*

Trbe I. II. E *fp*

I. II. Trbni *fp*

III. e Tb. *fp*

Timp. E, H *fp*

Piatti *ff*

Tamb. *f*

Trgl. *f*

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

190

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. E, H

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

[muta in F]

[muta in F]

[muta in G-D]

I

105

a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Piatti

Solo

*mp*

Arpa

*f*

*f*

I.

Viol.

II.

*f*

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Piatti

Arpa

Viol. I.

200

*f*

*mf*

*mf*

*p*

*f*

*mf*

*mf dim.*

*mf dim.*

*non legato*

*dim.*

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *p*

Cor. I. II. E *p* muta in F *dim.*

Piatti *pp*

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

Viol. I. *p* *dim.*

205

Cl. I. II. A *pp*

Arpa *pp* *ppp*

Viol. I. *mp* *mp*

210

215

Cor. I. II. F *f<sub>s</sub>* *p* *pprit.*

Piatti *mp*

Arpa *molto cresc.* *ff*

Viol. I. *f* *f<sub>s</sub>* *p* *rit.*

Andante con moto ♩ = 92

220

Solo *pp*

*f*

225

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cor. I. II. F.

Andante con moto ♩ = 92

I.

Viol.

II.

Vle

div. con sord.

*pp* con sord.

*f*

*p*

230

dim.

*pp*

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. A.

Solo *ppp*

con sord.

*ppp*

*ppp*

*ppp*

I.

Viol.

II.

Vle

*pp*

*ppp*

Ob. I. II.

Cl. I. II. A.

I.

Viol.

II.

Vle

K

235

Fl. I. II. *p* *f*

Ob. I. II.

Cor. ingl. *p* *f*

Cl. I. II. A *p* *f*

I. Solo *mp espress.* *f*

Viol. II. *pp molto* *f*

Vle. *pp molto* *f*

Vlc.

Cb.



240

245

Fl. I. II. *p* *pp* *f* *p*

Ob. I. II.

Cor. ingl. *p* *pp* *f* *p*

Cl. I. II. A *p* *pp* *f* *p*

I. *p dim.* *pp molto cresc.* *f* *dim.* *p*

Viol. II. *p dim.* *pp molto cresc.* *f* *dim.* *p*

Vle. *p dim.* *pp molto cresc.* *f* *dim.* *p*

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

Cb.



Fl. picc.

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. F

III. IV.

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

Arpa

I.  
Viol.

II.

Vle

Vlc.

Cb.

Tutti

255

Fl. picc. *a 2*

Fl. I. II. *pp*

Ob. I. II.

Cor. ingl.

Cl. I. II. A *pp*

Fag. I. II.

I. II.  
Cor. F

III. IV.

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

Arpa *dim.*

I. Viol.

II. Viol.

Vlo

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 33, starting at measure 255. The score is for a full orchestra and strings. The woodwind section includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), English Horn (Cor. ingl.), Clarinets I and II in A (Cl. I. II. A), and Bassoons I and II (Fag. I. II.). The brass section includes Horns I and II (I. II. Cor. F), Horns III and IV (III. IV.), Trumpets I and II in F (Trbe I. II. F), Trumpets I and II in B-flat (I. II. Trbni), and Trombones III and Euphonium (III. e Tb.). The percussion section includes Timpani G and D (Timp. G, D), Cymbals (Piatti), Tom-toms (Tamb.), and Triangle (Trgl.). The keyboard section includes the Harp (Arpa). The string section includes Violins I and II (I. Viol., II. Viol.), Viola (Vlo), Violoncello (Vlc.), and Double Bass (Cb.). The score shows measures 255 through 260. Dynamics include *pp* (pianissimo) for the Flutes and Clarinets, and *dim.* (diminuendo) for the Harp. The Flute I and II part has a marking *a 2*. The string parts feature various rhythmic patterns, including sixteenth-note runs in the Viola and Cello.

260 ritard.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. F

III. IV.

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

Arpa

I.  
Viol.

II.

Vle

Vlc.

Db.

L Tempo I. Allegro  $\text{♩} = 132$

265

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III. e Tb.

Timp G, D

Piatti

Tamb.

Trgl.

Arpa

Tempo I. Allegro  $\text{♩} = 132$

I.

Viol.

II.

Vlc.

Vlc.

Cb.

senza sordini

f senza sordini

f senza sordini

f<sub>s</sub>

f<sub>s</sub>

f<sub>s</sub>

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II.  
Cor. F  
III. IV.

Trbe I. II. F

I. II.  
Trbni  
III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

Arpa

I.  
Viol.

II.

Vle

Vlc.

Cb.

*f*

*sf*

*dim.*

*p*

*mp*

*ppp*

275

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II.  
Cor. F  
III. IV.

Trbe I. II. F

I. II.  
Trbni  
III. e Tb.

Timp G, D

Piatti

Tamb.

Trgl.

Arpa

I.  
Viol.  
II.

Vle

Vlc.

Cb.

*p*

*pp*

*a2*

*div.*

*p*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II.  
Cor. F

III. IV.

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Ch.

*a2*

*a2*

*legato*

*pp*

*pp*

*pp*

*pp fpp*

*pp fpp*

*pp*

*pp fpp*

*pp fpp*

*pp*

*tenuto*

285

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II.  
Cor. F  
III. IV.

Trbe I. II. F

I. II.  
Trbni  
III. e Tb.

Timp. G, D

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

*mp*

*allegro*



M 290

Fl. picc. *p<sub>a2</sub>*

Fl. I. II. *p<sub>a2</sub>*

Ob. I. II. *p<sub>a2</sub>*

Cl. I. II. B *p<sub>a2</sub>*

Fag. I. II. *p<sub>a2</sub>*

I. II. Cor. F III. IV. *a2 [muta in E]*

Trbe I. II. F

I. II. Trbni III. e Tb. *pp*

Timp. G, D

Piatti *ppp*

Tamb. *pp*

Trgl. *pp*

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

Fl. picc. 295

Fl. I. II.

Ob. I. II. a 2 3

Cl. I. II. B a 2

Fag. I. II. a 2 3

I. II. E  
Cor.

III. IV. F

Trbe I. II. F

I. II.  
Trbni

III. e Tb. pp

Timp. G, D

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb. tenuto pp

*pp fmp* *pp fmp*

*pp*

*pp fmp* *pp fmp*

*pp*

Fl. picc.  
Fl. I. II.  
Ob. I. II.  
Cl. I. II. B  
Fag. I. II.

I. II. E  
Cor.  
III. IV. F  
Trbe I. II. F  
I. II.  
Trbni  
III. e Tb.

Timp. G, D  
Piatti  
Tamb.  
Trgl.

I.  
Viol.  
II.  
Vle  
Vlc.  
Cb.

305

Fl. picc. *(cresc.)* *a 2* *[f]* *f* *p*

Fl. I. II. *cresc.* *f* *f* *p*

Ob. I. II. *a 2* *cresc.* *f* *f* *p*

Cl. I. II. B *a 2* *cresc.* *f* *f* *fp*

Fag. I. II. *a 2* *cresc.* *f* *f* *fp*

I. II. E  
Cor.

III. IV. F

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. G, D *f* *[muta in A-E]*

Piatti *(cresc.)*

Tamb. *(cresc.)*

Trgl. *(cresc.)*

I. Viol. *p*

II.

Vle *pizz.*

Vlc. *fpp* *pizz.*

Cb. *cresc.* *f* *pp*

310

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. Viol.

II.

Vle

Vlc.

Cb.

315

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cor. I. II. E

I. Viol.

II.

Vle

Vlc.

Cb.

*pp*

*pp*  
arco

*pp*  
arco

*pp*

*pp*

N 320

Fl. I. II. *p*

Ob. I. II.

Cl. I. II. B *p*

Fag. I. II. *p*

I. II. E *mp*

Cor.

III. IV. F *mp*

I. Viol. *fmp*

II. *non legato* *fmp*

Vle. *fmp*

Vlc. *fmp*

Cb. *mp*

325

Fl. I. II.

Ob. I. II. *Soli* *p*

Cl. I. II. B

Fag. I. II. *mf*

I. II. E

Cor. *mp*

III. IV. F

I. Viol. *f*

II. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E  
Cor.

III. IV. F

Trbe I. II. F

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

335

Fl. picc. II. *b*

Fl. I. II. *b*

Ob. I. II. *b*

Cl. I. II. B *b*

Fag. I. II. *b*

*pp*

*pp*

Solo *p*

Solo *p*

I. II. E

Cor.

III. IV. F

Trbe I. II. F

I. II.

Trbni

III. e Tb.

[muta in D]

*pp*

*p*

*pp*

*pp*

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

*p*

*dim.*

*pp*

*p*

*dim.*

*pp*

*p*

*dim.*

*pp*

*p*

*dim.*

*pp*



Fl. picc. Solo *p* *pp*

Fl. I. II.

Ob. I. II. *p*

Cl. I. II. B *p*

Fag. I. II. *p*

I. II. E  
Cor.

III. IV. F

Trbe I. II. D

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol. *dim.*

II. *dim.*

Vle *dim.*

Vlc. *dim.*

Cb.

Detailed description: This page of a musical score, numbered 48 and 340, features a woodwind section and a string section. The woodwind parts include Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II in B-flat (Cl. I. II. B), and Bassoons I and II (Fag. I. II.). The string section consists of Violins I and II (Viol. I. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). Percussion parts for Timpani A and E (Timp. A, E), Cymbals (Piatti), Tambourine (Tamb.), and Triangle (Trgl.) are also present. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwind parts show various dynamics including *p* (piano) and *pp* (pianissimo), with some notes marked as 'Solo'. The string parts feature a melodic line in the Violins and Viola, with a *dim.* (diminuendo) marking in the latter half of the page. The woodwinds have some melodic lines, particularly in the Flute I and Oboe I parts.



350

355

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E

Cor.

III. IV. F

Trbe I. II. D

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

The musical score is arranged in systems. The first system includes Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. B, and Fag. I. II. The second system includes I. II. E Cor., III. IV. F, and Trbe I. II. D. The third system includes I. II. Trbni and III. e Tb. The fourth system includes Timp. A, E, Piatti, Tamb., and Trgl. The fifth system includes Viol. I., Viol. II., Vle, Vlc., and Cb. The score features various musical notations such as dynamics (f, ff, ff marc.), articulation (tr, ^), and performance instructions (a 2). The key signature is B-flat major, and the time signature is 4/4.



P

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E

Cor.

III. IV. F

Trbe I. II. D

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

The musical score is arranged in systems. The first system includes woodwinds: Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. B, and Fag. I. II. The second system includes brass: I. II. E Cor., III. IV. F, Trbe I. II. D, I. II. Trbni, and III. e Tb. The third system includes percussion: Timp. A, E, Piatti, Tamb., and Trgl. The fourth system includes strings: Viol. I., Viol. II., Vle, Vlc., and Cb. The score features various dynamics such as *f*, *ff*, and *ff*, and includes performance instructions like *[muta in E]*. The key signature has two flats, and the time signature is 4/4.

365 *tr* *f* *mp* 370

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II. *a 2*

Cl. I. II. *a 2*

Fag. I. II.

I. II. E

Cor.

III. IV. F *f*

Trbe I. II. E

I. II. *mf*

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I. *f<sub>s</sub>*

Viol. II. *f<sub>s</sub>*

Vle *ff*

Vlc. *f*

Cb. *f*

Fl. picc. *mp*

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E  
Cor.

III. IV. F

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

375

*f<sub>s</sub>*

Detailed description: This is a page of a musical score, page 54, for a symphony. The score is arranged in systems. The first system includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II in B-flat (Cl. I. II. B), and Bassoons I and II (Fag. I. II.). The second system includes Cor Anglais I and II (I. II. E Cor.), Cor Anglais III and IV in F (III. IV. F), Trumpets I and II in E (Trbe I. II. E), Trumpets I and II (I. II. Trbni), and Trombones III and Euphonium (III. e Tb.). The third system includes Timpani A and E (Timp. A, E), Cymbals (Piatti), Tom-toms (Tamb.), and Gong (Trgl.). The fourth system includes Violins I and II (Viol. I. II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The Piccolo Flute part has a dynamic marking of *mp* and a fermata over measures 374 and 375. The Flute I and II parts have a fermata over measure 375. The Trumpets I and II part has a dynamic marking of *f<sub>s</sub>* in measure 375. The Violin I part has a fermata over measure 375. The Violoncello and Contrabass parts have a fermata over measure 375. The page number 54 is in the top left corner, and the measure number 375 is in the top right corner.





Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

The musical score is arranged in systems. The first system contains woodwinds: Flute piccolo, Flutes I & II, Oboes I & II, Clarinets I & II A, and Bassoons I & II. The second system contains brass: Horns I & II (E), Horns III & IV, Trumpets I & II (E), and Trumpets III and Trombones. The third system contains percussion: Timpani A & E, Cymbals, Snare Drum, and Triangle. The fourth system contains strings: Violins I & II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as clefs, key signatures, time signatures, dynamics (e.g., *ff*, *a2*), and articulation marks.

390

Q

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc. 395  
 Fl. I. II. a 2  
 Ob. I. II.  
 Cl. I. II. A  
 Fag. I. II.  
 I. II.  
 Cor. E a 2  
 III. IV.  
 Trbe I. II. E  
 I. II.  
 Trbni a 2  
 III. e Tb.  
 Timp. A, E drum  
 Piatti  
 Tamb.  
 Trgl.  
 I.  
 Viol. a 2  
 II.  
 Vle  
 Vlc.  
 Cb.

This page of a musical score, numbered 58, contains staves for various instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I and II A (Cl. I. II. A), and Bassoons I and II (Fag. I. II.). The brass section includes Horns I and II (I. II.), Cor Anglais (Cor. E), Horns III and IV (III. IV.), Trumpets I and II E (Trbe I. II. E), Trumpets I and II (I. II.), Trombones I and II (Trbni), and Trombones III and E (III. e Tb.). The percussion section includes Tom-toms (Timp. A, E), Cymbals (Piatti), Snare Drum (Tamb.), and Gong (Trgl.). The string section includes Violins I and II (Viol. I., Viol. II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A rehearsal mark '395' is placed above the Piccolo Flute staff. The 'a 2' marking appears above the Flutes I and II, the Cor Anglais, and the Trombones I and II. The 'drum' marking is above the Tom-toms. The music features complex rhythmic patterns, including sixteenth-note runs and sustained chords.

400

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc. *[f]* *f<sub>s</sub>* *[p]* *f<sub>s</sub>*

Fl. I. II. *[f]* *f<sub>s</sub>* *[p]* *f<sub>s</sub>*

Ob. I. II. *[f]* *f<sub>s</sub>* *p* *f<sub>s</sub>*

Cl. I. II. A *[f]* *f<sub>s</sub>* *[p]* *f<sub>s</sub>*

Fag. I. II. *f* *p*

I. II. Cor. E *[f]* *p*

III. IV. *[f]* *p*

Trbe I. II. E

I. II. Trbni *f* *p*

III. e Tb.

Timp. A, E

Piatti

Tamb. *p*

Trgl. *p*

I. Viol. *f<sub>s</sub>*

II. *f<sub>s</sub>*

Vle *f<sub>s</sub>*

Vlc. *f<sub>s</sub>*

Cb. *f<sub>s</sub>*

R 410

Fl. picc. *a 2* *f<sub>s</sub>* *p*

Fl. I. II. *f<sub>s</sub>* *p*

Ob. I. II. *f<sub>s</sub>* *p*

Cl. I. II. A *a 2* *a 2* *f<sub>s</sub>* *p*

Fag. I. II. *f<sub>s</sub>* *p*

I. II. *f<sub>s</sub>* *p*

Cor. E *a 2* *f<sub>s</sub>* *p*

III. IV. *f<sub>s</sub>* *p*

Trbe I. II. E

I. II.

Trbni *f<sub>s</sub>* *p*

III. e Tb.

Timp. A, E

Piatti

Tamb. *pp* *p*

Trgl. *p*

I. *f<sub>s</sub>*

Viol. II. *f<sub>s</sub>*

Vle *f<sub>s</sub>*

Vlc. *f<sub>s</sub>*

Cb. *f<sub>s</sub>*

Fl. I. II. *cresc.* *a 2* *f*

Ob. I. II. *cresc.* *a 2* *f*

Cl. I. II. A *a 2* *f*

Fag. I. II. *a 2* *cresc.* *f*

I. II. *cresc.* *a 2* *f*

Cor. E III. IV. *cresc.* *f*

Trbe I. II. E *f*

I. II. *f*

Trbni III. e Tb. *f* *cresc.* *f*

Timp. A, E *mf*

Piatti

Tamb.

Trgl.

I. *f non legato* *molto cresc.*

Viol. II. *f non legato* *molto cresc.*

Vle *f non legato* *molto cresc.*

Vlc. *f molto cresc.*

Cb. *f molto cresc.*

4 15

420

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.



Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

This musical score page contains staves for the following instruments:

- Fl. picc.
- Fl. I. II.
- Ob. I. II.
- Cl. I. II. A
- Fag. I. II.
- I. II. Cor. E
- III. IV.
- Trbe I. II. E
- I. II. Trbni
- III. e Tb.
- Timp. A, E
- Piatti
- Tamb.
- Trgl.
- I. Viol.
- II.
- Vle
- Vlc.
- Cb.

The score includes various musical notations such as dynamics (ff, f), articulation (accents, slurs), and performance instructions (a2). The key signature is three sharps (F#, C#, G#).

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

S

435

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

*legato*

*legato*

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

*a 2*

*a 2*

*(sim.)*

*(sim.)*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*f<sub>3</sub>*

*ff*

*ff*

440

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

445

Fl. picc.  
Fl. I. II.  
Ob. I. II.  
Cl. I. II. A  
Fag. I. II.  
I. II.  
Cor. E  
III. IV.  
Trbe I. II. E  
I. II.  
Trbni  
III. e Tb.  
Timp. A, E  
Piatti  
Tamb.  
Trgl.  
I.  
Viol.  
II.  
Vle  
Vlc.  
Cb.

Fl. picc. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

Fl. I. II. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

Ob. I. II. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

Cl. I. II. A

Fag. I. II.

I. II. *f<sub>s</sub>* [sim.]

Cor. E *f<sub>s</sub>* [sim.]

III. IV.

Trbe I. II. E *f<sub>s</sub>* [sim.]

I. II. Trbni

III. Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I. Viol. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

II. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

Vle *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* [sim.]

Vlc. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

Cb. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

455

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

I. II. Cor. E *ff*

III. IV. Cor. E *ff*

Trbe I. II. E *ff*

I. II. Trbni *ff*

III. e Tb. *ff*

Timp. A, E *ff*

Piatti *ff*

Tamb. *ff*

Trgl. *ff*

I. Viol. *ff*

II. Viol. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Detailed description of the musical score: The score is for page 71, measures 460-464. It features a full orchestral ensemble. The woodwind section includes Piccolo Flute, Flutes I & II, Oboes I & II, Clarinets I & II (A), and Bassoons I & II. The brass section includes Cor Anglais I & II, Trumpets I & II, and Trombones I, II, and E. The percussion section includes Timpani A and E, Cymbals (Piatti), Snare Drum (Tamb.), and Triangle (Trgl.). The string section includes Violins I & II, Viola, Violoncello, and Contrabasso. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 460 has a forte dynamic. Measure 461 has a 'a 2' marking. Measure 462 has a 'ff' marking. The strings play a rhythmic pattern of eighth notes throughout. The woodwinds and brass play melodic and harmonic lines, with some instruments having rests in certain measures.



Fl. picc.  
 Fl. I. II.  
 Ob. I. II.  
 Cl. I. II. A  
 Fag. I. II.

Musical score for the woodwind section. The Piccolo Flute, Flutes I & II, Oboes I & II, Clarinets I & II A, and Bassoons I & II are shown. Dynamics include *ff* and *f<sub>s</sub>*. There are *a2* markings above the Flute and Oboe staves.

I. II.  
 Cor. E  
 III. IV.  
 Trbe I. II. E  
 I. II.  
 Trbni  
 III. e Tb.

Musical score for the brass section. It includes Horns I & II, Trumpets I & II, Trombones I, II, and Eb, and Tuba. Dynamics include *ff*. There are *a2* markings above the Horn staves.

Timp. A, E  
 Piatti  
 Tamb.  
 Trgl.

Musical score for the percussion section. It includes Snare Drum (Timp. A, E), Cymbals (Piatti), Tom-toms (Tamb.), and Gong (Trgl.). Dynamics include *ff*.

I.  
 Viol.  
 II.  
 Vle  
 Vlc.  
 Cb.

Musical score for the string section. It includes Violins I & II, Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.). Dynamics include *f<sub>s</sub>* and *fff*.

470

Fl. picc.  
 Fl. I. II.  
 Ob. I. II.  
 Cl. I. II. A  
 Fag. I. II.

I. II.  
 Cor. E  
 III. IV.  
 Trbe I. II. E  
 I. II.  
 Trbni  
 III. e Tb.

Timp. A, E  
 Piatti  
 Tamb.  
 Trgl.

I.  
 Viol.  
 II.  
 Vle  
 Vlc.  
 Cb.

476

Fl. picc.

Fl. I. II. *(sim.)*

Ob. I. II. *(sim.)*

Cl. I. II. A

Fag. I. II.

I. II. *(A)*

Cor. E

III. IV.

Trbe I. II. E *(A)*

I. II. *(A)*

Trbni

III. e Tb. *(A)*

Timp. A, E

Piatti *ff*

Tamb.

Trgl.

I. Viol.

II.

Vle

Vlc.

Cb.

U  
480

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

490 495

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. E

III. IV.

Trbe I. II. E

I. II.  
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.  
Viol.

II.

Vle

Vlc.

Cb.

W Poco più mosso

500

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. E

III. IV.

Trbe' I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

Poco più mosso

I.

Viol.

II.

Vle

Vlc.

Cb.

This page of a musical score, numbered 79, contains the following parts and markings:

- Fl. picc.**: Piccolo flute part.
- Fl. I. II.**: First and second flute parts, marked *ff* and *a2*.
- Ob. I. II.**: First and second oboe parts, marked *ff*.
- Cl. I. II. A.**: First and second clarinet in A parts, marked *ff*.
- Fag. I. II.**: First and second bassoon parts, marked *ff*.
- I. II. Cor. E.**: First and second cornet in E parts, marked *ff*.
- III. IV.**: Third and fourth cornet parts, marked *ff*.
- Trbe I. II. E.**: First and second trumpet in E parts, marked *ff*.
- I. II. Trbni.**: First and second trombone parts, marked *ff*.
- III. e Tb.**: Third trombone and tuba part, marked *ff*.
- Timp. A, E.**: Timpani in A and E, marked *ff*.
- Piatti.**: Cymbals, marked *ff*.
- Tamb.**: Tambourine, marked *ff*.
- Trgl.**: Triangle, marked *ff*.
- I. Viol.**: First violin part.
- II.**: Second violin part.
- Vle.**: Viola part.
- Vlc.**: Violoncello part.
- Cb.**: Contrabasso part.

The score includes various musical notations such as dynamics (*ff*), articulation (*a2*), and performance instructions like *505* and *ff* with accents.



This musical score page features several staves for different instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I and II (Fl. I. II.), Oboe I and II (Ob. I. II.), Clarinet I and II (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The brass section includes Horn I and II (I. II. Cor. E), Horn III and IV (III. IV.), Trumpet I and II (Trbe I. II. E), Trumpet III and Trombone (I. II. Trbni III. e Tb.), and Timpani A and E (Timp. A, E). Percussion includes Cymbals (Piatti), Tom-toms (Tamb.), and Triangle (Trgl.). The string section includes Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a complex, rhythmic pattern starting at measure 510. Dynamics include *ff* (fortissimo) and *a 2* (second octave). The woodwinds have a melodic line with many slurs and ties, while the strings play a dense, rhythmic accompaniment.

This musical score page, numbered 81 and 515, features a full orchestral and woodwind arrangement. The score is organized into several systems:

- Woodwinds:** Fl. picc., Fl. I. II., Ob. I. II. (marked *a 2*), Cl. I. II. A, and Fag. I. II.
- Brass:** I. II. Cor. E, III. IV. Cor. E, Trbe I. II. E, I. II. Trbni, and III. e Tb. (all marked *ff*).
- Timpani and Percussion:** Timp. A, E; Piatti; Tamb.; and Trgl. (all marked *ff*).
- Strings:** Viol. I. II., Vle., Vlc., and Cb. (all marked *ff*).

The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a strong, steady accompaniment. The dynamic marking *ff* (fortissimo) is consistently used throughout the score.

Fl. picc.  
Fl. I. II.  
Ob. I. II.  
Cl. I. II. A  
Fag. I. II.  
I. II.  
Cor. E  
III. IV.  
Trbe I. II. E  
I. II.  
Trbni  
III. e Tb.  
Timp. A, E  
Piatti  
Tamb.  
Trgl.  
I.  
Viol.  
II.  
Vle  
Vlc.  
Cb.

## VYDAVATELSKÁ ZPRÁVA

### PRAMENY:

a) Autograf partitury z majetku dědiců skladatelových. Má 28 listů zofádkového papíru podélného formátu 270:358 mm. Na první straně je titul:

(1) (2) (3)  
„Příroda, Život a Láska“  
*Ouvertura II op. 91 Život (Carneval)*  
*pro velký orchestr | složil a | České Universitě Pražské | věnuje |*  
*Antonín Dvořák | (Partitura)*

Notový zápis začíná na stránce následující, označené 1 a pokračuje až na stránku 53. Za posledním taktem je skladatelem napříč napsáno „Bohu díky! | Kompozici začal 28. července dokončil 14 srpna | instrumentaci hned začal a dokončil 12. září (1891) | Na Vysoké | Antonín Dvořák.“

Rukopis, který je vázán v poloplátěných deskách (tmavě karmínový plátěný hřbet a rohy, červenohnědá svrchní i spodní papírová deska), nejeví stopy, že by ho bylo použito jako tiskové předlohy.

b) Partitura (případně i orchestrální hlasy) vydání Simrockova – Copyright 1894 by N. Simrock G. m. b. H. in Berlin. – Tištěná partitura se liší od rukopisu na mnoha místech; odchylky jsou však většinou zcela podřadného

významu. Vznikly patrně až při korektuře, takže tištěná partitura je proti rukopisu přesnější a důslednější.

Za základ našeho vydání byl vzat tisk Simrockův, vydání, jak již shora zmíněno, za života skladatelova a bezpochyby za jeho přímé účasti. Byl pečlivě porovnán s autografem. Podstatnější odchylky pramenů jsou uvedeny ve vydavatelských poznámkách („Annotazioni“). Podle autografu byly v našem tisku opraveny zřejmě tiskové omyly a doplněny podrobnosti v Simrockově vydání opominuté. Dále podle obdobných míst autografu i tisku doplněna chybějící drobná přednesová znaménka. Závažnější doplňky vydavatelů jsou uvedeny v hranatých závorkách [ ].

### ZKRATKY:

A = autograf partitury

S = vydání Simrockovo (partitura)

E = vydání Eulenburgovo

SN = přítomné vydání Státního nakladatelství KLHU

[!] = přepsání v autografu nebo chyba v tisku.

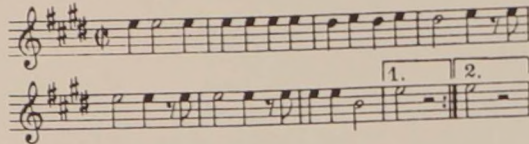
Versio I = původní znění, změněné skladatelem již v autografu.

Velká arabská číslice označuje takt; připojená k ní číslice malá označuje příslušnou notu (ev. akord) v taktu; pomlky se nepočítají.

# VYDAVATELSKE POZNÁMKY

## ANNOTAZIONI

1 A: *Allegro* S: *Allegro* MM  $\text{♩} = 132$   
1-9 Cor. ingl.: A; versio I:

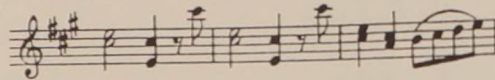


11-13 Viol. II.:  
A: *legato* S: *non legato*

14<sub>1</sub> Viol. I.:  
A: *gis<sup>2</sup>*, S: *g<sup>2</sup>*

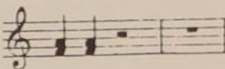
16 Vlc, Vlc. A: - S: *arco*

30-32 Viol. II.:  
A: versio I:



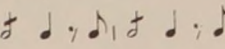
32<sub>2</sub> Trbne III.:  
A: *cis<sup>1</sup> [1]*, S: *a*

32-33 Trbne I. II.:

A:  ; SN = S

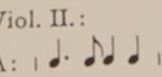
38 Fl. picc.:  
A: versio I: ottava bassa

38, 39 Timp.:

A:  ; SN = S

48-49 Fl. I.:  
A: versio I: col Viol. I.

48<sub>2</sub> Cor. IV.:  
A: versio I: *h<sup>1</sup>*, S: *g<sup>1</sup>*

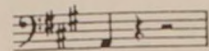
54 Viol. II.:  
A: 

80<sub>1</sub> Fag. I. II.:  
A: versio I: *c<sup>1</sup>*, S: -

81<sub>1</sub> Fl. I. II.:  
A: *dis<sup>2</sup>*, S: *h<sup>2</sup>*

103 A: -, S: *Poco tranquillo* ( $\text{♩} = 116$ )

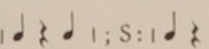
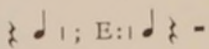

110 Cb.:

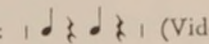
S:  ; SN = A

137<sub>3</sub> Viol. II.:  
A: *a<sup>1</sup>*, S: *d<sup>2</sup>*

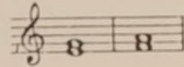
139 Vlc.:  
A: -, S: *arco*

157 Cb.:

A:  ; S:  ; E: 

SN:  (Vide Vlc 155, Vlc. 156)

162-163 Cor. III. IV.:

A: versio I: 

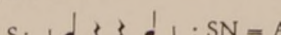
168 Vlc., Cb.:

A: -, S: *arco*

185-187 Fl. picc.:

A: ; SN = S

189 Fl. Picc.:

S: ; SN = A

189<sup>7</sup> Viol. I. II.:

A: *fi<sup>s</sup>2*, S: *e<sup>2</sup>*

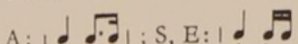

202<sup>2</sup> Viol. I.:

A: *d<sup>2</sup>*, S: *dis<sup>2</sup>* (vide 199)

218 A: -, S: *rit.*

219 A: *Andante con moto*; S: *Andantino con moto* ( $\text{♩} = 92$ )

230 Fl. I.:

A: ; S, E: 

262<sup>1</sup> Fag. II.:

A: *e*, S: *d*

263 A: -, S: *Tempo I Allegro* ( $\text{♩} = 132$ )

275-276 Vlc.:

A: versio I. col Ob. I.

Vlc.:

A: versio I. col Cor. I. II.

279-283 Vlc.:

S: ottava bassa, SN = A

281-282 Viol. I., Vlc.:

A: versio I: come 273-274

283, 284 Fag. I. II., Cor. I. II.:

A: versio I: come 275-276

302<sup>1</sup> Fl. picc.:

A: *d<sup>3</sup>*, S: *a<sup>2</sup>*

304<sup>6-7</sup>, 305<sup>6-7</sup>, 307<sup>6-7</sup> Viol. I.:

A: *a<sup>1</sup>-g<sup>1</sup>*, S: *g<sup>1</sup>-es<sup>1</sup>*

313<sup>7-8</sup> Viol. I.:

A: *es<sup>1</sup>-d<sup>1</sup>*, S: *f<sup>1</sup>-es<sup>1</sup>*

319<sup>3</sup> Viol. II.:

A: *a<sup>1</sup>*, S: *gis<sup>1</sup>*

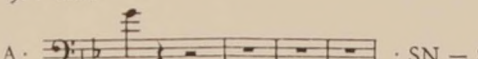
321<sup>3</sup> Viol. I.:

A: *a<sup>1</sup>*, S: *gis<sup>1</sup>*

322<sup>1</sup> Viol. I.:

A: come 324; SN = S

358-361 Cb.:

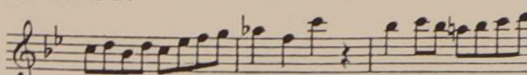
A: ; SN = S

367-368, 371-372, 374-375, 376 Fl. picc.:

A: senza trillo, SN = S

374-376 Viol. I.:

A: versio I:

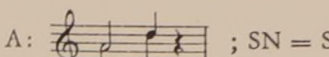


415 Trbne III.:

A: -, SN = S

415 Fl. II.: *cis<sup>2</sup>* [1]?; SN = S = A

422 Cor. III. IV.:

A: ; SN = S

422<sup>2</sup> Trbne I. II.:

A: *c<sup>1</sup>-c<sup>2</sup>*, S: *d<sup>1</sup>-d<sup>2</sup>*

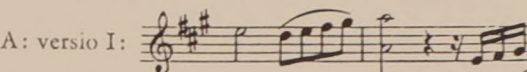
422<sup>2</sup> Vlc.:

A: *gis-e<sup>1</sup>* [1]; S: *a-fis<sup>1</sup>*

423<sup>2</sup>, 424<sup>2</sup> Trbne II.:

A: *a<sup>1</sup>*, S: *f<sup>1</sup>*

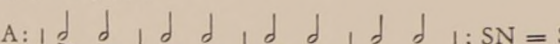
425-426 Viol. II.:

A: versio I: 

426<sup>1</sup> Viol. I.:

A: *e<sup>2</sup>-cis<sup>3</sup>*, S: *cis<sup>3</sup>*

462-465 Vlc., Cb.:

A: ; SN = S

466, 467 Piatti:

A: -, SN = S

471<sup>2-3</sup> Trbne II., Trbne I.:

A: Trbne II. -, Trbne I. *staccato*, S: Trbne II., Trbne I. *legato*

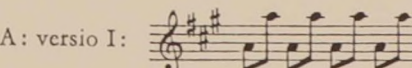
480<sup>4-5</sup>, 481<sup>3</sup>, 482<sup>3-4</sup>, 483<sup>3</sup>, 484<sup>3-4</sup>, 485<sup>3</sup> Trbne I. II.:

A: versio I: *g<sup>1</sup>*

487<sup>1</sup> Cb.:

A: *a*; SN = S

488 Viol. II.:

A: versio I: 

488-495 Cor. IV.:

A: versio I: *c<sup>1</sup>*

502<sup>3, 4</sup> Cl. I.:

A: *f<sup>2</sup>*, S: *es<sup>2</sup>* (vide Vlc.)

