

**ANTONÍN
DVOŘÁK**

CARNIVAL

Overture

Op. 92

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

FULL SCORE

“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

"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*
gva

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:

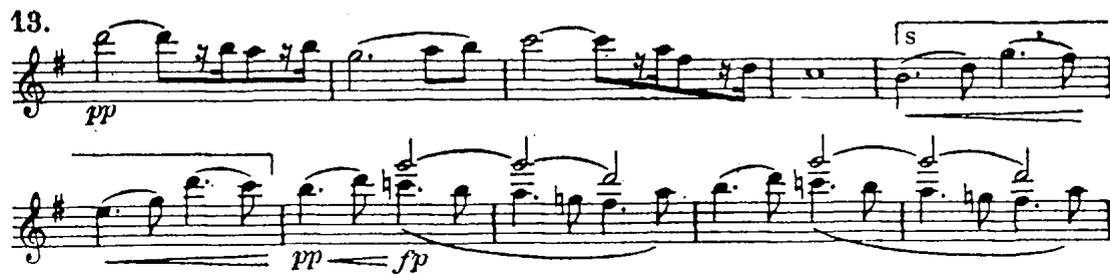
11. *p*

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. *molto espress.* Cl.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:



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.



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 più mosso*) the opening figure of theme 9, the composition ending in a final whirl of intoxicating gaiety.

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.

p

f

fz

p

f

fz

p

arco

arco

f

fz

p

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.

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.

Vlc.

Vlc.

Cb.

Fl. picc.

Fl. I. II.

Ob. I. II. *a2*

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.

50 55

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 image shows a page of a musical score for an orchestra. The page is numbered 10 at the top left. The score is divided into two systems. The first system contains staves for 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., and Trgl. The second system contains staves for Viol. I., Viol. II., Vle, Vlc., and Cb. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks (accents, slurs). The page number 50 is at the beginning of the first system, and 55 is at the beginning of the second system.

I. Viol. I.

II. Viol. II.

Vle.

Vlc.

Cb.

ff

dim.

ff

dim.

ff

dim.

Ob. I. II.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

60

55 *mp*

p

p *div.* *arco*

p *pizz.*

arco

Ob. I. II.

Fag. I. II.

Cor. I. II. E

70

p

p

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p

p

f *cresc.*

f *cresc.*

molto cresc.

molto cresc.

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.

This musical score page, numbered 80, features a variety of instruments. The woodwind section includes Piccolo (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I, II, and A (Cl. I. II. A), and Bassoons I and II (Fag. I. II.). The brass section consists of Horns I and II (I. II. Cor. E), Trumpets I, II, and E (Trbe I. II. E), and Trombones I, II, and E (I. II. Trbni III. e Tb.). Percussion includes Timpani E and H (Timp. E, H), Cymbals (Piatti), Tom-toms (Tamb.), and Triangle (Trgl.). The string section includes Violins I and II (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 common time signature. It contains numerous dynamic markings such as *ff* (fortissimo) and *f* (forte), as well as articulation and performance instructions 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.

This musical score page contains the following parts and markings:

- Fl. picc.**: Flute piccolo part, starting with a dynamic of *f* and ending with *ff*.
- Fl. I. II.**: Flute I and II parts, starting with a dynamic of *f* and ending with *ff*.
- Ob. I. II.**: Oboe I and II parts, starting with a dynamic of *f* and ending with *ff*.
- Cl. I. II. A.**: Clarinet I, II, and A parts, starting with a dynamic of *f* and ending with *ff*.
- Fag. I. II.**: Bassoon I and II parts, starting with a dynamic of *f* and ending with *ff*.
- I. II. Cor. E.**: Trumpets I and II in E, starting with a dynamic of *f* and ending with *f*.
- III. IV.**: Trumpets III and IV, starting with a dynamic of *f* and ending with *f*.
- Trbe I. II. E.**: Trombones I and II in E, starting with a dynamic of *f* and ending with *f*. A marking "[I. muta in D]" is present at the end of the part.
- I. II. Trbni.**: Trombones I and II, starting with a dynamic of *f* and ending with *f*.
- III. e Tb.**: Trombone III and Tuba, starting with a dynamic of *f* and ending with *f*.
- Timp. E, H.**: Timpani in E and H, marked with *ff*.
- Piatti.**: Cymbals, marked with *f*.
- Tamb.**: Tom-toms, marked with *f*.
- Trgl.**: Triangle, marked with *f*.
- I. Viol.**: Violin I, starting with a dynamic of *ffz*.
- II. Viol.**: Violin II, starting with a dynamic of *ffz*.
- Vle.**: Violoncello, starting with a dynamic of *ffz*.
- Vlc.**: Viola, starting with a dynamic of *ffz*.
- Cb.**: Contrabass, starting with a dynamic of *ffz*.

Key signature: D major (two sharps). The score includes various dynamics such as *f*, *ff*, *ffz*, and *fz*, as well as performance markings like *a 2* and *[I. muta in D]*.

90 95

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

II. *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 [pp]

Fag. I. II.

I. Viol. *pp*

II. *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. *mp molto espressivo*

Vle *p non legato*

Vlc. *p non legato*

Cb. *p*

110

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

115

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. III. IV. E

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

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.

180

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. Viol.

II.

Vle

Vlc.

Cb.

185

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Trba I. D.

Tamb.

Trgl.

I. Viol.

II.

Vle

Vlc.

Cb.

140

Fl. I. II.
Cl. I. II. A
Fag. I. II.
Cor. III. IV. E
Trba I. D
Tamb.
Trgl.
I. Viol.
II. Viol.
Vle
Vlc.
Cb.

mp
[muta in E]

f_s *mp* *fp* *fp*
mp *fp* *fp*
mp *arco* *fp* *fp*
mp *pizz.*
mp

145

Cor. III. IV. E
I. Viol.
II. Viol.
Vle
Vlc.
Cb.

fp cresc. *fp* *mf* *f*
fp cresc. *fp* *mf* *f*
fp cresc. *fp* *mf* *f*
cresc. *mf* *arco*
mp *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_z

mf

ppp sempre

pp

pp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

H 175

The score is divided into several systems of staves. The first system includes:

- Fl. picc. (Piccolo Flute): Rests throughout.
- Fl. I. II. (Flutes): Enter in the second measure with a melodic line, marked *ff*.
- Ob. I. II. (Oboes): Play a sustained chord, marked *ff*.
- Cl. I. II. A (Clarinets): Play a sustained chord, marked *ff*.
- Fag. I. II. (Bassoons): Play a sustained chord, marked *ff*.

The second system includes:

- I. II. Cor. E (Cornets): Enter in the second measure with a melodic line, marked *ff*.
- III. IV. Cor. E (Cornets): Play a sustained chord, marked *ff*.
- Trbe I. II. E (Trumpets): Play a sustained chord, marked *ff*.
- I. II. Trbni III. e Tb. (Trombones and Tubas): Play a sustained chord, marked *ff*.

The third system includes:

- Timp. E, H (Timpani): Play a rhythmic pattern, marked *ff*.
- Piatti (Cymbals): Rests throughout.
- Tamb. (Tambourine): Rests throughout.
- Trgl. (Triangle): Rests throughout.

The fourth system includes the string section:

- I. Viol. (Violins): Play a rhythmic pattern, marked *ff*.
- II. Viol. (Violins): Play a rhythmic pattern, marked *ff*.
- Vle (Violas): Play a rhythmic pattern, marked *ff*.
- Vlc. (Violas): Play a rhythmic pattern, marked *ff*.
- Cb. (Cellos): Play a rhythmic pattern, marked *ff*.

Dynamic markings include *fz* (forzando) and *ff* (fortissimo). The key signature has two sharps (F# and C#).

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_s*

Viol. II. *f_s*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 24, features a complex orchestral arrangement. The top section includes woodwinds: Piccolo Flute (Fl. picc.), Flutes I and II (Fl. I. II.), Oboes I and II (Ob. I. II.), Clarinets I, II, and A (Cl. I. II. A), and Bassoons I and II (Fag. I. II.). The middle section covers brass instruments: Horns I and II (I. II.), Cor Anglais (Cor. E), Horns III and IV (III. IV.), Trumpets I and II in E (Trbe I. II. E), Trumpets I and II in B-flat (I. II. Trbni), and Trombones III and E (III. e Tb.). The percussion section (Timp. E, H) includes Cymbals (Piatti), Tom-toms (Tamb.), and Gong (Trgl.). The bottom section is for strings: Violins I and II (Viol. I. II.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo), with some instruments marked *f_s* (forzando). 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.

This musical score page, numbered 26 and 185, contains the following parts and staves:

- Fl. picc.**: Piccolo flute, starting with a tremolo in the first two measures.
- Fl. I. II.**: First and second flutes, with a *a 2* marking.
- Ob. I. II.**: First and second oboes, with a *a 2* marking.
- Cl. I. II. A.**: First and second clarinets in A.
- Fag. I. II.**: First and second bassoons.
- I. II. Cor. E.**: First and second cornets in E.
- III. IV.**: Third and fourth horns.
- Trbe I. II. E.**: First and second trumpets in E.
- I. II. Trbni** and **III. e Tb.**: First and second trombones, and third and fourth trombones.
- Timp. E, H.**: Timpani in E and C.
- Piatti**: Cymbals.
- Tamb.**: Tom-toms.
- Trgl.**: Triangle.
- I. Viol.**: First violins.
- II. Viol.**: Second violins.
- Vle.**: Violoncello (Cello).
- Vlc.**: Viola.
- Cb.**: Contrabasso (Double Bass).

The score features various dynamic markings such as *ff* (fortissimo) and *f* (forte), and includes detailed notation for woodwinds, brass, and strings.

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.

I

195

a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. E

Piatti

Arpa

I. Viol.

II. Viol.

200

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Piatti

Arpa

Viol. I.

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *p*

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

Piatti *pp*

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

Viol. I. *p* *dim.*

Cl. I. II. A 205 *pp*

Arpa *mp* *ppp*

Viol. I. *mp* *ppp*

Cor. I. II. F 210 *f* *p* *pprit.* 215

Piatti *mp*

Arpa *molto cresc.* *ff*

Viol. I. *f* *f* *p* *rit.*

Andante con moto ♩ = 92

Fl. I. II. 220 Solo *pp* *f* 225 *p*

Ob. I. II. Solo *f* *p*

Cor. ingl. Solo *p* *f* *dim.* *p*

Cor. I. II. F

Andante con moto ♩ = 92

I. Viol. *div.* con sord. *pp* *f* *p*

II. *pp* con sord. *f* *p*

Vle *pp* *f* *p*

Fl. I. II. *dim.* 230 *pp*

Ob. I. II. *pp*

Cor. ingl. *pp* Solo *pp*

Cl. I. II. A

I. Viol. con sord. *ppp*

II. *ppp*

Vle *ppp*

Ob. I. II.

Cl. I. II. A

I. Viol. *ppp*

II. *ppp*

Vle *ppp*

K
235

Fl. I. II.
Ob. I. II.
Cor. ingl.
Cl. I. II. A

I.
Viol.
II.
Vle
Vlc.
Cb.

Solo

p *f* *mp espress.* *pp molto* *f* *pp molto* *f*



240

245

Fl. I. II.
Ob. I. II.
Cor. ingl.
Cl. I. II. A

I.
Viol.
II.
Vle
Vlc.
Cb.

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

Fl. picc.

Fl. I. II. *pp* *a 2* *pp*

Ob. I. II. *pp*

Cor. ingl. *pp*

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 *pp*

Piatti

Tamb. *pp*

Trgl.

Arpa *p*

I. *pp* *Tutti* *pp*

Viol. II. *pp*

Vle *pp* *pp* *6* *6*

Vlc. *pp*

Cb. *pp*

Detailed description: This is a page of a musical score, page 32, numbered 250. It features a full orchestral and string arrangement. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II in A, and Bassoons I and II. The brass section includes Horns I and II in F, Horns III and IV, Trumpets I and II in F, and Trombones I, II, and Euphonium/Tuba. The percussion section includes Timpani (G and D), Cymbals, Tom-toms, and Triangle. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time with a key signature of one sharp (F#). Dynamics are marked as *pp* (pianissimo) and *p* (piano). A *Tutti* marking appears above the Violin I staff. The Flute II part has a *a 2* marking. The Viola part has a *6* (sexta) marking. The score is written on multiple staves with various musical notations including notes, rests, and articulation marks.

255

Fl. picc.

Fl. I. II. *a 2*

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.

Vlc

Vlc.

Cb.

pp

pp

dim.

6

6

6

6

6

6

Detailed description: This is a page of a musical score for orchestra, measures 255-259. The score is written in G major (one sharp) and 3/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) have active parts. The percussion section (Timpani, Cymbals, Tom-toms, Triangle) and Harp also have parts. The score includes dynamic markings such as *pp* (pianissimo) and *dim.* (diminuendo). There are also articulation marks like accents and slurs. The number '255' is written above the first measure. The page number '33' is in the top right corner.

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 $\text{♩} = 132$
senza sordini

I.

Viol.

II.

Vle

Vlc.

Cb.

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.

a 2

legato

pp

pp

mp fpp

pp fpp

pp

pp fpp

pp fpp

pp

tenuto

Detailed description: This is a page of a musical score, page 38, measures 277-280. The score is for a full orchestra and strings. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, and Cor Anglais I and II. The brass section includes Trumpets I and II in F, Trombones I and II in F, and Trombones III and Euphonium/Tuba. The percussion section includes Timpani (G and D), Cymbals, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score shows various musical notations such as dynamics (pp, mp, fpp), articulation (legato, tenuto), and performance instructions (a 2). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

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.

Vlc.

Vlc.

Cb.

p

a2

p

a2

p

a2

p

a2

p

mp

This musical score page includes the following parts and markings:

- Fl. picc.**: Piccolo flute part, starting at measure 300.
- Fl. I. II.**: First and second flute parts, starting at measure 300.
- Ob. I. II.**: First and second oboe parts, starting at measure 300.
- Cl. I. II. B.**: First and second clarinet in B-flat parts, starting at measure 300.
- Fag. I. II.**: First and second bassoon parts, starting at measure 300.
- I. II. E. Cor.**: First and second cornets in E.
- III. IV. F.**: Third and fourth cornets in F.
- Trbe I. II. F.**: First and second trumpets in F.
- I. II. Trbni**: First and second trombones.
- III. e Tb.**: Third trombone and tuba.
- Timp. G, D**: Timpani in G and D.
- Piatti**: Cymbals, marked *pp*.
- Tamb.**: Snare drum, marked *pp*.
- Trgl.**: Triangle, marked *pp*.
- I. Viol.**: First violins.
- II. Viol.**: Second violins.
- Vle**: Violoncello (Cello).
- Vlc.**: Violonecello (Double Bass).
- Cb.**: Contrabasso (Double Bass).

Dynamic markings include *p*, *pp*, and *ppp*. The score is in a key signature of two flats and a 2/4 time signature.

Fl. picc. *a 2* [*cresc.*] [*f*]

Fl. I. II. *cresc.* [*f*]

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

Cl. I. II. B *a 2* *cresc.* [*f*]

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

I. II. E
Cor.

III. IV. F

Trbe I. II. F

I. II.
Trbni

III. e Tb.

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

Piatti [*cresc.*]

Tamb. [*cresc.*]

Trgl. [*cresc.*]

I.
Viol.

II.

Vle *pizz.* [*ff*]

Vlc. *pizz.* [*ff*]

Cb. *cresc.* [*f*] [*pp*]

Fl. I. II.
Ob. I. II.
Cl. I. II. B
Fag. I. II.
I. Viol.
II. Viol.
Vle
Vlc.
Cb.

Fl. I. II.
Ob. I. II.
Cl. I. II. B
Fag. I. II.
Cor. I. II. E
I. Viol.
II. Viol.
Vle
Vlc.
Cb.

N 320

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E
Cor.

III. IV. F

I. Viol.

II.

Vle

Vlc.

Cb.

p

mp

fmp

non legato

fmp

mp

325

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. E
Cor.

III. IV. F

I. Viol.

II.

Vle

Vlc.

Cb.

Soli

p

mf

mp

f

ff

f

ff

f

ff

f

ff

335

Fl. picc. II. *b*

Fl. I. II. *b*

Ob. I. II. *b*

Cl. I. II. B *b*

Fag. I. II. *b*

I. II. E
Cor.

III. IV. F

Trbe I. II. F *b* [muta in D]

I. II. Trbni *b*

III. e Tb. *b*

Timp. A, E

Piatti

Tamb.

Trgl.

I. Viol. *p* *dim.* *pp*

II. Viol. *p* *dim.* *pp*

Vle *p* *dim.* *pp*

Vlc. *p* *dim.* *pp*

Cb. *p* *dim.*

pp *pp* *Solo p* *Solo p*

Detailed description: This is a page of a musical score for orchestra, numbered 47 and 335. The score is arranged in systems. The first system includes Fl. picc. II., 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 Cor., Trbe I. II. F, I. II. Trbni, and III. e Tb. The third system includes Timp. A, E, Piatti, Tamb., and Trgl. The fourth system includes I. Viol., II. Viol., Vle, Vlc., and Cb. The score features various dynamics such as *pp*, *p*, *dim.*, and *Solo p*. There are also performance instructions like [muta in D]. The key signature is B-flat major, and the time signature is 4/4.

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.

Solo *p* *b* *b* *b* *b* *pp*

p *p* *p* *p*

dim. *dim.* *dim.* *dim.*

Detailed description: This is a page of a musical score, page 48, numbered 340. It contains staves for various instruments. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, and Bassoons I and II. The brass section includes Trumpets I, II, E, and F, Trombones I, II, and D, and Trombones I, II, III, and E. The percussion section includes Timpani A and E, Cymbals, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score shows measures 340 through 344. The woodwinds have specific melodic lines, with the Piccolo Flute playing a solo. The strings play a rhythmic accompaniment. Dynamics include *p*, *pp*, and *dim.*

350 355

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II. *f*

Cl. I. II. B

Fag. I. II.

I. II. E
Cor.
III. IV. F *a 2*

Trbe I. II. D *a 2* *f*

I. II. Trbni *a 2*

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I. Viol. *ff marc.*

II. *ff marc.*

Vle *ff marc.* *f_s*

Vlc. *ff marc.*

Cb. *ff marc.*

P

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Detailed description: This block contains the woodwind staves. The Flute I and II parts play a melodic line starting with a forte dynamic (f) and a first ending bracket. The Oboe I and II parts play a similar melodic line, also starting with a forte dynamic (f). The Clarinet I and II parts play a rhythmic accompaniment. The Bassoon part plays a similar rhythmic accompaniment. The dynamic marking 'P' is placed above the first measure.

I. II. E
Cor.

III. IV. F

Trbe I. II. D

I. II.
Trbni

III. e Tb.

Detailed description: This block contains the brass staves. The Trumpets I and II parts play a melodic line starting with a forte dynamic (f) and a first ending bracket. The Trombone I and II parts play a similar melodic line, also starting with a forte dynamic (f). The Tuba part plays a similar melodic line. The dynamic marking 'P' is placed above the first measure. A bracketed instruction '[muta in E]' is present in the Trombone I and II parts.

Timp. A, E

Piatti

Tamb.

Trgl.

Detailed description: This block contains the percussion staves. The Timpani part is marked with a forte dynamic (f). The Cymbals and Triangle parts are marked with a forte dynamic (f).

I.

Viol. II.

Vle

Vlc.

Cb.

Detailed description: This block contains the string staves. The Violin I part plays a melodic line starting with a forte dynamic (f) and a first ending bracket. The Violin II part plays a similar melodic line. The Viola part plays a similar melodic line. The Violoncello part plays a similar melodic line. The dynamic marking 'P' is placed above the first measure.

365 *tr* *mp* 370

Fl. picc.

Fl. I. II. *a2* *f*

Ob. I. II. *a2*

Cl. I. II. *a2*

Fag. I. II.

I. II. E
Cor.
III. IV. F *f*

Trbe I. II. E

I. II.
Trbni *mf*

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.
Viol. *fz*

II. *fz*

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.

380

Fl. picc. *ff*

Fl. I. II. *a 2* *f* *6*

Ob. I. II. *f* *6*

Cl. I. II. B *f* *6* *muta in A*

Fag. I. II. *f* *6* *ff*

I. II. E *a 2* *f* *6* *f* *muta in E*

Cor. III. IV. F *f* *6*

Trbe I. II. E

I. II. Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I. Viol. *f*

II. *f* *cresc.* *f*

Vle *f*

Vlc *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 55, numbered 380. It features a woodwind section with parts for Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, and Cor Anglais I and II. The brass section includes Trumpets I and II in E-flat, Trombones I and II in E-flat, and Trombones III and IV in F. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani A and E, Cymbals, and Triangle. The woodwinds and strings play a rhythmic pattern of eighth notes, often in sixteenth-note groups. The Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Cor Anglais I and II parts are marked with a forte (*f*) dynamic and include a sixteenth-note figure labeled '6'. The Piccolo Flute part is marked *ff*. The Clarinet I and II parts have a 'muta in A' instruction. The Cor Anglais I and II parts have a 'muta in E' instruction. The Violins I and II parts are marked *f* and include a 'cresc.' (crescendo) instruction. The Viola, Violoncello, and Contrabass parts are marked *f*. The percussion parts are marked with a single note on the staff.

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.

a 2
a 2
a 2
ff
a 2
f
ff
ff
ff
ff

Detailed description: This is a page of a musical score for an orchestra, page 56 of a larger work, starting at measure 385. The score is arranged in systems. The first system includes Flute piccolo, Flutes I and II, Oboes I and II, Clarinets I, II, and A, and Bassoons I and II. The second system includes Horns I and II, Horns E, III, and IV, Trumpets I, II, and E, Trombones I and II, and Trombones III and Eb. The third system includes Timpani A and E, Cymbals, Tambourine, and Triangle. The fourth system includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (ff, f), articulation (accents), and performance instructions (a 2). The key signature is B-flat major, and the time signature is 4/4.

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.

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.

395

a 2

a 2

a 2

drum

Detailed description: This is a page of a musical score for orchestra, numbered 58. It covers measures 395 to 400. The score is arranged in systems. The first system includes Fl. picc., Fl. I. II., Ob. I. II., Cl. I. II. A, and Fag. I. II. The second system includes I. II. Cor. E, III. IV., Trbe I. II. E, I. II. Trbni, and III. e Tb. The third system includes Timp. A, E, Piatti, Tamb., and Trgl. The fourth system includes I. Viol., II. Viol., Vle, Vlc., and Cb. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 395 is marked with a rehearsal sign and the number 395. Various dynamics and articulations are present, including accents (a 2) and a drum roll (*drum*). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Fl. picc. *[f]* *f_s* *[p]* *f_s*

Fl. I. II. *[f]* *f_s* *[p]* *f_s*

Ob. I. II. *[f]* *f_s* *p*

Cl. I. II. A *[f]* *f_s* *[p]*

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

I. II. Cor. E *[f]* *a₂* *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_s*

II. *f_s*

Vle *f_s*

Vlc. *f_s*

Cb. *f_s*

R

410

Fl. picc. *a 2* *f_s* *p*

Fl. I. II. *f_s* *p*

Ob. I. II. *f_s* *p*

Cl. I. II. A *a 2* *f_s* *p*

Fag. I. II. *f_s* *p*

I. II. *f_s* *p*

Cor. E *a 2* *f_s* *p*

III. IV. *f_s* *p*

Trbe I. II. E

I. II. *f_s* *p*

Trbni

III. e Tb. *f_s* *p*

Timp. A, E

Piatti

Tamb. *p*

Trgl. *p*

I. *f_s*

Viol. II. *f_s*

Vle *f_s*

Vlc. *f_s*

Cb.

415

Fl. picc. *cresc.* *f*

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

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

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

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

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

Cor. E III. IV. *a 2* *cresc.* *f*

Trbe I. II. E *a 2* *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.*

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.

This musical score page, numbered 64, contains measures 425 through 428. The instrumentation includes:

- 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. Viol.
- Vle
- Vlc.
- Cb.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a variety of musical notations, including melodic lines with slurs and ties, harmonic textures with chords and arpeggios, and rhythmic patterns such as sixteenth-note runs and sustained notes. Dynamic markings are prominent, with *ff* (fortissimo) appearing frequently, often enclosed in brackets. Performance instructions like *a2* (second ending) and *tr* (trill) are also present. The bottom of the page shows the beginning of the next system, starting with the Violin I part.

Fl. picc.

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. A

Fag. I. II.

This block contains the woodwind section of the score. It features five staves: 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 Flute I and II staff includes a dynamic marking of *a 2*. The woodwinds play a complex melodic and harmonic part with various articulations and dynamics.

I. II.
Cor. E
III. IV.

Trbe I. II. E

I. II.
Trbni
III. e Tb.

This block contains the brass section of the score. It features four staves: Horns I and II (I. II. Cor. E III. IV.), Trumpets I and II (Trbe I. II. E), Trombones I and II (I. II. Trbni III. e Tb.), and Tuba (Tuba). The brass instruments provide harmonic support and play specific melodic lines. A dynamic marking of *a 2* is present in the Horns I & II staff.

Timp. A, E

Piatti

Tamb.

Trgl.

This block contains the percussion section of the score. It features four staves: Timpani (Timp. A, E), Cymbals (Piatti), Snare Drum (Tamb.), and Triangle (Trgl.). The percussion instruments provide rhythmic accompaniment and dramatic effects. Dynamic markings like *ff* and *mf* are used throughout.

I.
Viol.

II.

Vle

Vlc.

Cb.

This block contains the string section of the score. It features five staves: Violins I (I. Viol.), Violins II (II. Viol.), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.). The strings play a melodic and harmonic part, often with a bowing technique indicated by the *tr* marking.

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.

(sim.)

(sim.)

Trbe I. II. E

I. II.

Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.

Viol.

II.

Vle

Vlc.

Cb.

f₃

f₃

ff

ff

This musical score page contains the following instruments and parts:

- Flutes:** Piccolo (Fl. picc.), First and Second (Fl. I. II.)
- Oboes:** First and Second (Ob. I. II.)
- Clarinets:** First and Second, Alto (Cl. I. II. A)
- Bassoons:** First and Second (Fag. I. II.)
- Cor Anglais:** First and Second (I. II.), Third and Fourth (III. IV.)
- Trumpets:** First and Second, E-flat (Trbe I. II. E)
- Trumpets and Trombones:** First and Second (I. II.), Third and Trombone (III. e Tb.)
- Timpani:** A and E (Timp. A, E)
- Other Percussion:** Cymbals (Piatti), Tom-toms (Tamb.), Triangle (Trgl.)
- String Instruments:** Violins (I., II.), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.)

The score includes various musical notations such as dynamics (*f₃*, *ff*), articulation (*legato*), and performance instructions (*(sim.)*).

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.

The musical score is written for a full orchestra. The woodwind section includes Piccolo Flute, Flutes I and II, Oboes I and II, Clarinets I and II (A), and Bassoons I and II. The brass section includes Horns I and II, Cor Anglais, Trumpets I, II, and E, and Trombones I, II, and Euphonium/Tuba. The percussion section includes Timpani A and E, Cymbals, Snare Drum, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (f, sf), articulation (accents), and phrasing (brackets, slurs). The key signature is two sharps (F# and C#), and the time signature is 2/4.

This page of a musical score, page 68, contains measures 445 through 450. The score is for a symphony orchestra and includes parts for woodwinds, brass, percussion, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The woodwind section includes Flute piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoon I and II. The brass section includes Cor Anglais I and II, Horns III and IV, Trumpets I and II, and Trombones I, II, and III. The percussion section includes Timpani A and E, Cymbals, Tom-toms, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *fz*, *ff*, and *fz*, and includes articulation marks like accents and slurs. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion instruments provide a steady accompaniment.

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.

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.

475

Fl. picc.

Fl. I. II. *[sim.]*

Ob. I. II. *[sim.]*

Cl. I. II. A

Fag. I. II.

I. II. *[A]*

Cor. E *[A]*

III. IV. *[A]*

Trbe I. II. E *[A]*

I. II. *[A]*

Trbni *[A]*

III. e Tb. *[A]*

Timp. A, E

Piatti *ff*

Tamb. *ff*

Trgl.

I. Viol.

II. Viol.

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.

fff

fff

fff

fff

fff

This musical score page includes the following parts and instruments:

- Fl. picc.** (Piccolo Flute)
- Fl. I. II.** (First and Second Flutes)
- Ob. I. II.** (First and Second Oboes)
- Cl. I. II. A.** (First and Second Clarinets in A)
- Fag. I. II.** (First and Second Bassoons)
- I. II. Cor. E.** (First and Second Cornets in E)
- III. IV.** (Third and Fourth Cornets)
- Trbe I. II. E.** (First and Second Trumpets in E)
- I. II. Trbni.** (First and Second Trombones)
- III. e Tb.** (Third Trombone and Tuba)
- Timp. A, E.** (Timpani in A and E)
- Piatti.** (Cymbals)
- Tamb.** (Tambourine)
- Trgl.** (Triangle)
- I. Viol.** (First Violins)
- II. Viol.** (Second Violins)
- Vle.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabasso)

The score features various musical notations including dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The woodwind and brass sections play complex rhythmic patterns, while the strings provide a steady accompaniment.

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 the following instruments and parts:

- Flutes:** Piccolo (Fl. picc.), First and Second (Fl. I. II.).
- Oboes:** First and Second (Ob. I. II.).
- Clarinets:** First, Second, and Alto (Cl. I. II. A).
- Bassoons:** First and Second (Fag. I. II.).
- Cor Anglais:** First and Second (I. II.).
- Trumpets:** E-flat (Cor. E), Third and Fourth (III. IV.).
- Trumpets:** First, Second, and E-flat (Trbe I. II. E).
- Trombones:** First, Second, and E-flat/Tuba (I. II., Trbni, III. e Tb.).
- Percussion:** Tom-toms (Timp. A, E), Snare Drum (Piatti), Bass Drum (Tamb.), and Cymbals (Trgl.).
- String Instruments:** Violins (I., II.), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.).

The score is written in a key signature of two sharps (D major or F# minor) and includes dynamic markings such as *fz* (forzando) and *mf* (mezzo-forte). The page is numbered 490 at the top left, 77 at the top right, and 495 at the top right of the first staff.

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.

Fl. picc.

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

a 2

ff

a 2

ff

a 2

ff

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.

ff

ff

ff

ff

Fl. picc. *ff*

Fl. I. II.

Ob. I. II. *a 2*

Cl. I. II. A

Fag. I. II.

I. II. *a 2*
Cor. E *ff*

III. IV. *ff*

Trbe I. II. E *ff*

I. II. *ff*
Trbni *ff*

III. e Tb. *ff*

Timp. A, E *ff*

Piatti *ff*

Tamb. *ff*

Trgl. *ff*

I. *ff*
Viol. *ff*

II. *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.

Trbn I. II. E

I. II.
Trbni

III. e Tb.

Timp. A, E

Piatti

Tamb.

Trgl.

I.
Viol.

II.

Vle

Vlc.

Cb.

f

secco

f

VYDAVATELSKÁ ZPRÁVA

PRAMENY:

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

(1) (2) (3)
„Příroda, Život a Lidská“
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! | Komposici 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 zřejmé tiskové omyly a doplněny podrobnosti v Simrockově vydání opomínuté. 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

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

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

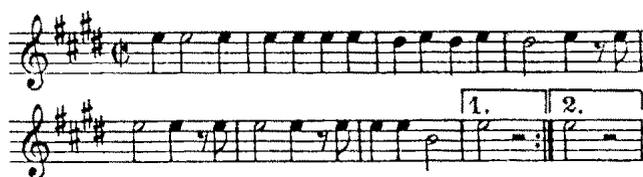
Velká arabská číslice označuje takt; připojená k ní číslice malá označuje příslušnou notu (ev. akord) v taktu; pomlky se nepočítají.

VYDAVATELSKÉ 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*

14₁ Viol. I.:

A: *gis*², S: *g*²

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

30-32 Viol. II.:

A: versio I:



32₂ Trbne III.:

A: *cis*¹ [!], S: *a*

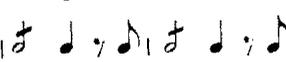
32-33 Trbc I. II.:

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.

48₂ Cor. IV.:

A: versio I: *h*¹, S: *g*¹

54 Viol. II.:

A: 

80₁ Fag. I. II.:

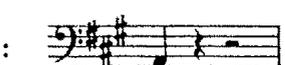
A: versio I: *c*¹, S: -

81₁ Fl. I. II.:

A: *dis*³, S: *h*²

103 A: -, S: *Poco tranquillo* ($\text{♩} = 126$)

110 Cb.:

S:  ; SN = A

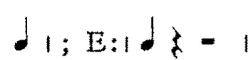
137₃ Viol. II.:

A: *a*¹, S: *d*²

139 Vlc.:

A: -, S: *arco*

157 Cb.:

A:  ; S:  ; E: 

SN:  (Vide Vle 155, Vlc. 156)

162-163 Cor. III. IV.:

A: versio I: 

