

VIII. SYMFONIE

VIII SYMPHONIE VIIIth SYMPHONY

VIII^{ème} SYMPHONIE

G dur - G major - Sol majeur

FLAUTO II. (FLAUTO PICCOLO)

ANTONÍN DVOŘÁK, op. 88
(1841 - 1904)

I

Allegro con brio ♩ = 138

4 5 10 5 15 3 Fl. I. *p*

21 *muta in Fl. picc. p* *crescendo*

31 *muta in Fl. II. f* *f*

40 *p* *cresc.*

47 *f* *più f*

51 *f*

56 *ff*

61 *pp* *Fl. I.* *pp*

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[illegible]

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This page of musical notation contains the following elements:

- Measures:** The score is divided into measures, with measure numbers 190, 194, 207, 233, 240, 252, 258, 263, 268, 272, 275, 278, 284, and 289 clearly visible.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or F# minor.
- Time Signature:** The time signature is 4/4.
- Dynamic Markings:** Various dynamics are used throughout the piece, including *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *p* (piano), *fz* (forzando), and *con F.I.* (con forzando).
- Tempo Markings:** The tempo changes from *Allegro* to *Poco meno mosso* at measure 233.
- Section Markers:** Letters *K*, *L*, *M*, and *N* are placed above the staff to mark specific sections or measures.
- Ornamentation:** The notation includes many ornaments, such as grace notes and mordents, particularly in the later measures.
- Rehearsal Marks:** Some measures are marked with numbers in boxes, such as 145, 200, 210, 215, 220, 230, 240, 255, 260, 265, 270, 280, 285, and 290.

295 *ff* 295 2 *ff* 300 *fz* 305 *fz*

303 1 305 *ff*

308 310

313

315 315

II

Adagio ♩=80

10 *Timp* *ppp* *Fl. I.* *pp* *A* 2

15 *pp* 2 *pp* 20

21 *f* *dim.* *p* 25 5 30 1

31 *ff* *fz* 35 *fz* 3



40 2 45 1 C 3 50 3

53 Fl. I. 55 mp D

60 65 f

68 70 ff E 75 1

76 80 f ff F 3 Viol. I. 85 p pp dim.

86 90 1 1 pp

93 95 4 100 1 G 3 Cor.

105 105 ff fz 110 1

112 Poco più animato H 115 5 120 2 J f

123 125

(125) 130 3 ff

Detailed description: This is a musical score for Flauto II (Fl. picc.). The score is written on ten staves, each containing a system of music. The first staff (measures 40-50) features a melodic line with dynamics *pp*, *f*, and *p*, and includes fingerings (2, 1, 3, 3) and a breath mark. The second staff (measures 53-60) is marked 'Fl. I.' and includes a trill and dynamics *mp* and *pp*. The third staff (measures 60-65) includes a trill and dynamics *mf* and *f*. The fourth staff (measures 68-75) includes a trill and dynamics *ff* and *ff*. The fifth staff (measures 76-85) includes a trill and dynamics *f* and *ff*, and is marked 'Viol. I.' with dynamics *p* and *pp dim.*. The sixth staff (measures 86-90) includes a trill and dynamics *pp*. The seventh staff (measures 93-100) includes a trill and dynamics *mf*, *p*, and *pp*, and is marked 'Cor.' with dynamics *mf* and *fz*. The eighth staff (measures 105-110) includes a trill and dynamics *ff* and *fz*. The ninth staff (measures 112-120) is marked 'Poco più animato' and includes a trill and dynamics *ff* and *f*. The tenth staff (measures 123-130) includes a trill and dynamics *ff* and *ff*. The score includes various musical notations such as notes, rests, trills, and fingerings.

Flauto II [Fl. picc.]

6

K Tempo I. Meno mosso

133 *mp*

136 *dim.*

139 *pp*

142 *ff dim.* *pp* L 2 145 1 1 M 1 150 3

153 *pp* 155 5 N 160 *ff*

164 *ff* *p* *pp* 165 1 170

III

Allegretto grazioso $\text{♩} = 50$

1 *p*

7

12 *cresc.* *mf*

18 *p* *dim.* *pp* *fz*

24 *fz* *fz* *fz* *p*

33 *dim.* 35 *p* *pp* 40 3

43 *p* 45 *mf* *dim.* 50 *p*

51 *pp* 55 *mf* *dim.* 60 *p* *pp*

62 *fz* 65 *p* *fz*

70 *p* 75 *dim.* *pp*

78 80 1 *mf* 1

85 85 2 *D* 3 90 25 *Viol. I.* 115 *E* 120 *p* *pp* *mp*

121 125 *cresc.* *f* *dim.* 130

134 135 *F* *Viol. I.* 140 *dim.* 145

147 150 *p* *pp* *mp* 155

156 160 *cresc.* *f*

163 165 *dim.* *p* *G* 1 170 3

Ob. I. poco a poco ritard. Andante in tempo. *Dal 2 sin al 4 e per la Coda*

173 *pp* 175 180

181 *Molto vivace* $\text{♩} = 80$ *ff* 185 190

194 195 200 205 210 215 *poco ritard.*

207 *intempo* 210 215 *ff*

218 220 225 230 1

225 *mp dim. pp*

IV

Allegro, ma non troppo $\text{♩} = 116$ *Un poco meno mosso* $\text{♩} = 108$

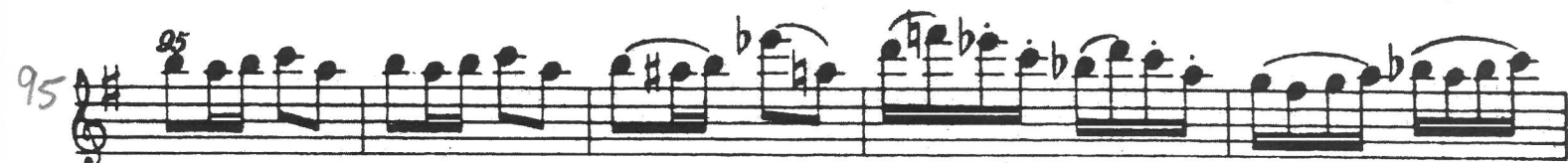
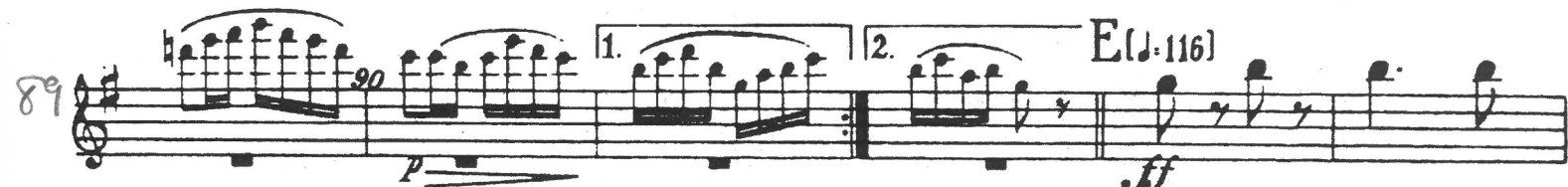
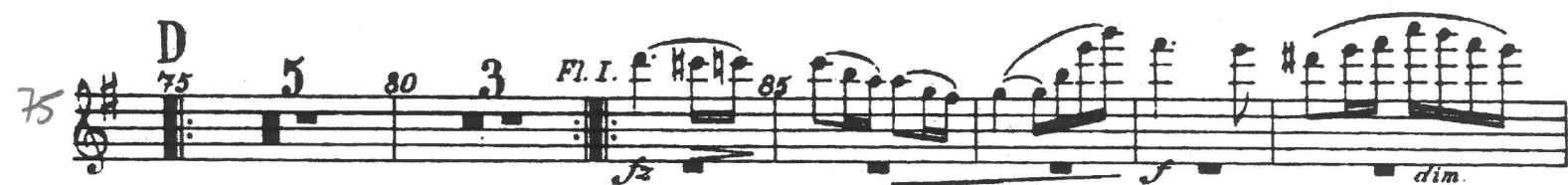
30 35 40 45 50 55 60 65

55 *Viol I* *fz* *ff* *Un poco più mosso* $\text{♩} = 116$

62 65

Flauto II (Fl. picc.)

9



Flauto II [Fl. picc.]

10

134 *p* 135 140

142 *ff* 145 *G* 150

152 *ff* 155 160

161 165

170 *ff* *H* 175

179 180 3 185 4 *J* 1 190 1 *f*

192 *ff* 195 2 200 3 *K* 2

205 205 3 210 215

218 *ff* 220 5 225 230

232 *f marc.* 235 3 240

243 *f* *p* *dim.* 245 250 *poco rit.*

252 *N* *Tempo I., Meno mosso* **) J = 108* 6 260 1 10 0 8 6

*) II. Volta tacet

285 *ritard.* in tempo *P* 295 8 8 Q 6 *molto ritard.* Tempo I. *Fl.*

325 *dim.* *poco a poco ritardando* *pp* Andante

Tempo I. ♩ = 126

335 *R*

345

351

356 *S* Più animato *ff*

363

369 *ritardando*

in tempo

376

382

The musical score is written for Flauto II (Fl. picc.) in G major (one sharp). It consists of ten staves of music. The first staff (measures 285-325) begins with a 'ritard.' (ritardando) and 'in tempo' marking, followed by a 'Tempo I.' marking. It includes dynamic markings like 'P' (piano) and 'molto ritard.' (molto ritardando). The second staff (measures 325-351) features a 'dim.' (diminuendo) and 'poco a poco ritardando' (poco a poco ritardando) marking, ending with an 'Andante' tempo change. The third staff (measures 351-363) is marked 'Tempo I. ♩ = 126' and 'R' (ritardando). The fourth staff (measures 363-369) is marked 'S' (sforzando) and 'Più animato' (più animato). The fifth staff (measures 369-376) includes a 'ritardando' marking. The sixth staff (measures 376-382) is marked 'in tempo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

PROGRAM NOTE

The *G major symphony* is one of the group of works which, in the above-quoted list, has no fixed programme, although in certain passages it is not without traces of poetic reflection. In this respect it differs from the *F major symphony* with which, in its thought content, it is most nearly akin, but from which it is separated by the sum of all those signs of creative development which mark the advance between what was properly his twenty-seventh and his eighty-eighth work. Nor is there any vestige of the youthful explosions of passion or of the stern and painful conflict which make up the content of the *D minor symphony*. In the *G major symphony* there reigns a spirit of happy tranquility as if, raised above the bustle of daily existence and proud of the high aims he has set himself, the author was now enjoying the happiness and satisfaction which is art's own reward and the delightful impressions which loving and intimate intercourse with Nature awakened within him. And he does so in the full strength of his creative powers and with the courage openly to acknowledge his kinship with the simple folk environment from which he sprang and in which he grew up. Two characteristic qualities give to this work the authentic hallmark of Dvořák creation. Above all, the variety of mood and the emotional eruptiveness which were so typical of Dvořák's human and artistic personality, and which are not to be denied in this symphony, even though, as in the preceding *Piano Quartet in E flat major*, the dominating expression is one of healthy, proud manliness. This, especially in the first and last movements, gives them a youthfully animated and happy, spritely character, while in both middle movements it is muted by an undertone of poetic meditation. Besides this, however, in the *G major symphony* perhaps more completely than in any other of Dvořák's symphonies, there are manifested the composer's Slav origins, without which he could not have created the second series of the "*Slavonic Dances*", the various "*dumkas*" and "*Legends*", nor even "*Dimitri*" or "*The Water Goblin*." In the symphony we feel these basic affinities, not merely spiritual tranquilisation and clarification. After a severe spiritual conflict in which the victory was not easily won, and after the exhausting labour demanded by several monumental works (in addition to the *D minor symphony*, "*The Spectre's Bride*" and "*Saint Ludmilla*"), Dvořák slowly recovered, and, going into himself, sought relaxation and refreshment in small works of lyrical intimacy (the second series of "*Slavonic Dances*," the *Piano Quintet in A major*, op. 81, a number of songs etc.) and in personal reminiscences reaching back to his early youth ("*Love Songs*," the revision of old, almost forgotten manuscripts, the opera "*Jacobin*"). Permanent clarity of outlook and at the same time a new upsurging of his creative powers were the valuable gains which close contact with Nature brought him in this period of introspection and solitary contemplation. His own garden in Vysoká, which he loved "like the divine art itself," and the fields and woods through which he wandered, were at that time more than ever a welcome refuge, bringing him not only peace and fresh vigour of mind, but happy inspiration for new creative work. In communion with Nature, in the harmony of its voices and the pulsating rhythms of its life, in the beauty of its changing moods and aspects, his thoughts came more freely to a mind that was at that time quite unusually receptive to experiences. Here he absorbed poetical impressions and moods, here he rejoiced in life and grieved at its inevitable decay, here he indulged in philosophical reflections on the substance and meaning of the interrelation between Nature and life. All these feelings, moods and reflections then found their fullest expression in the three-part cycle of overtures: "*Nature, Life and Love*"; individual facets are, however, already mirrored, whether directly or indirectly, in the series of compositions which arose between "*The Jacobin*" and Dvořák's departure for America, and include the "*Poetic Tone-Pictures*", the *Piano Quartet in E flat major*, the *G major Symphony*, the "*Dumky*" *Piano Trio*, as well as the "*Requiem*" and "*Te Deum*."

Just as the preceding *Symphony in D minor*, op. 70, was the culminating expression of the passionate unrest and stubborn struggle which convulsed Dvořák's inner being in the period between the opera "*Dimitri*" and the oratorio "*Saint Ludmilla*," so the *G major symphony*, the eighth in Dvořák's production, was a work whose content reflects the succeeding period of the composer's in the folk-character of certain melodic ideas, but above all in a number of important harmonic and rhythmic features, at times even in the instrumentation.

In its formal aspect, too, the *G major symphony* ranks among Dvořák's most independent and original symphonic works, a fact of which the composer was well aware, for he himself declared that in this work he wished to create a symphony different from the others and showing a different treatment of certain musical ideas. In its main outlines, however, he keeps here, too, to the traditional form of the classical symphony, with its movements designed in sonata and rondo form, yet permitting himself important deviations such as we do not commonly find in his creative production and especially not in the works of his creative maturity. This is true mainly of the opening and closing movements which, in spite of the general coherence and artistic unity of the whole, are distinguished by an abundance of interesting structural detail, testifying convincingly to the remarkable degree of mastery Dvořák had achieved in the organic integration of his artistic material. The middle movements keep much more to the beaten path although, for instance, the close of the *scherzo* is far from being conventional. What is important, however, is that in the whole structural design there is nothing either fortuitous or forced, but that all the original details in the design of the work grow naturally out of its content and out of its altogether individual temper and emotional atmosphere.