

VIII. SYMFONIE

VIII SYMPHONIE VIIIth SYMPHONY

VIII^{ème} SYMPHONIE

G dur - G major - Sol majeur

CORNO II.

ANTONÍN DVOŘÁK, op. 88
(1841 - 1904)

I

Allegro con brio ♩ = 138

The musical score for Horn II is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro con brio' with a quarter note equal to 138 beats per minute. The score is divided into measures, with measure numbers 1, 10, 15, 19, 20, 25, 30, 32, 35, 37, 40, 45, 46, 50, 52, 55, 57, 60, 65, 70, and 75 indicated. The score includes various dynamics such as *p*, *pp*, *dim.*, *ppp*, *cresc.*, *mf*, *fz*, *f*, *ff*, *più f*, and *ppp*. The score also includes section markers A, B, and C, and instrument abbreviations Viol. I, Cor. I, and Fl. I. The score is written in a single system with a treble clef and a key signature of one sharp (F#).

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Corno II.

77 **D** 3 80 5 85 4 Cor. III, IV. 90 95

96 **E** 2 100 1 105

106 110 10 Cor. III, IV. con sord. pp

123 125 rit. **F** Un poco meno mosso 130 135 140 3 p pp

133 135 140 145 5 150 1 Fl. I. **G** 17 155

144 145 5 150 1 Fl. I. **G** 17 155

174 **H** 11 185 2 **J** 190 195 7 **K**

192 195 7 **K**

205 210 215 220 Trbe. I (inc)

214 215 220 Trbe. I (inc)

223 225 230

235 **L** 235 1 Poco meno mosso Tempo I. **M** 255 15 270 1 Cor. I.

11 250 1 4

Corno II.

3

272 *f* *p* *f* *N* 275 3 280

282 285

289 0 290 *ff*

294 3 300 *ff*

303 1 305 *ff* *ff*

309 310 *tr*

314 315

II

Adagio $\text{♩} = 80$
10 Cor. III, IV.

9 A 1 *Fag* 15 1 *pp* *fz* *pp* *p* *fz* *pp* *pp*

19 20 25 *fz* *dim.* *p* *ppp*

28 2 30 1 B 35 1 *ff* *fz* *fz*

38 Cor. I. 40 *pp* *pp* *f*

Corno II.

45 *pp* *C* 9 *D* 5 *Viol solo* *p* *pp*

64 *pp* *f* *f* *Cor. I.* *f* *ff* *E* 3

76 *ff* 80 *F* 19 100 1 *G* *Vlc.,Cb.* *ppp*

104 *ff* 105 *f* 5 *H* *Poco più animato* *Cor. I.* *f* 115

116 *fz* 120 *ff* *J*

124 125 130 3

133 *pp* *K* *Tempo I. Meno mosso* 135 *dim.*

139 *pp* 140 3 *L* 1 *Cor. I.* 145 *p cresc.* *f* *dim.* *pp* *pp*

149 *pp* *M* 150 *dim.* 1

155 155 5 *N* 160 *ff* *ff*

164 165 *ff* *p* *pp*

168 1 170

III

Allegretto grazioso $\text{♩} = 50$

A

Viol. I.

B

1 21 23 16 *pp*

44 45 50 *cresc.* *mf* *pp dim.* *p* *pp*

53 11 C 21 85 *Vlc., Cb.* *p* *dim.* *pp* Φ D 18 *Trbe (D)*

108 110 7 E 18 F *Trbe (D)*

140 140 28 *Timp.* G 170 *poco a poco ritard.* 175

176 *Andante* 180 *in tempo* *Ob. I.* *Dal Φ sin al Φ e poi la Coda*

CODA- Molto vivace $\text{♩} = 80$

181 *Ob.* 185 190 *p* *f*

191 195

199 1 200 5 205 2 *Viol. I.* 210 215 *poco rit.* *p* *in tempo* *sf*

217 220

224 225 1 230 1 *p dim.* *pp*

IV

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

B

8

4

Viol. I

55

f

fz

C Un poco più mosso $\text{♩} = 116$

60

ff

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This page of musical notation contains ten staves of music, likely for a violin and piano duo. The notation includes various musical symbols, dynamics, and tempo markings.

- Staff 1 (Measures 195-220):** Features a key signature of one sharp (F#) and a time signature of 3/4. Dynamics include *f* (forte) and *ff* (fortissimo). Markings include "K" and "L".
- Staff 2 (Measures 221-230):** Continues the melodic line with *ff* dynamics.
- Staff 3 (Measures 231-253):** Includes a section marked "M" and "N" with a tempo change to "Tempo I. Meno mosso". Dynamics include *fz* (forzando).
- Staff 4 (Measures 254-285):** Features a section marked "P" with a tempo change to "in tempo". Dynamics include *fz*.
- Staff 5 (Measures 286-303):** Includes a section marked "Q" with a tempo change to "Tempo I." and "poco a poco ritard." (poco a poco ritardando). Dynamics include *fz*.
- Staff 6 (Measures 304-335):** Features a section marked "R" with a tempo change to "Andante" and "Tempo I. 126 340". Dynamics include *ppp* (pianissimo) and *ff*.
- Staff 7 (Measures 336-355):** Continues the melodic line with *ff* dynamics.
- Staff 8 (Measures 356-365):** Includes a section marked "S" with a tempo change to "Più animato". Dynamics include *ff*.
- Staff 9 (Measures 366-375):** Features a section marked "ritardando" and "in tempo". Dynamics include *ff*.
- Staff 10 (Measures 376-385):** Continues the melodic line with *ff* dynamics.

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.