

Symfonie D dur 1.veta

Otomar Kvech

Adagio
a 2 sole

Trumpet in B \flat

ff

Adagio

Violin I

Violin II

Viola

Violoncello

Contrabass

16

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl.

Bsn.

Hn. *ff* soli 3 a 2 *f*

B♭ Tpt. *f* senza sord. a 2 *f*

Timp.

Vln. I *ff* unisono 1/2

Vln. II *ff* unisono 1/2

Vla. *ff* unisono 1/2

Vc. *ff* unisono 1/2

Cb. *ff* unisono 1/2

3

26 *1. solo*

Bsn. *p* *ff* 3 3 *a 2*

Hn. *ff* 3 3 *a 2*

Timp. *p* *ff* 3 3

Vln. II *ff* 3 3 *pp* 3 4 6

Vla. *ff* 3 3 *pp* 3 4 6

Vc. 3 3 3 3 3 3 3 3 3 3 3 3

Cb. *p* *ff* *sfz*

30

Ob.

B♭ Cl.

Vln. II 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vc. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cb. *pp*

Musical score for measures 35-38. The score is written for seven instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute, Oboe, and Bassoon parts are mostly rests. The Bassoon part has a melodic line starting in measure 35. The Violin II, Viola, and Violoncello parts play a rhythmic accompaniment of eighth notes, with fingerings 6 and 4 for the Violin II and Viola, and 4 and 3 for the Violoncello. The Contrabass part plays a rhythmic accompaniment of eighth notes with a triplet of eighth notes in measures 35-36 and 37-38.

40

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
p

mf

p *f*

p *pp*

arco

pizz.
p

mf

p *f*

p *pp*

arco

51 *mf* *p*

Bsn.

51 *mf* *mp* *p*

Hn.

51 *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. *p* *pp* *pizz.*

p *pp*

2.

p *div.*

Detailed description: This is a page of a musical score for a symphony orchestra, starting at measure 51. The score is arranged in a standard orchestral layout with seven staves. The instruments are: Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Bassoon part begins with a dynamic of *mf* and a slur over a series of eighth notes, then transitions to *p* with a slur over a series of quarter notes. The Horn part has a first ending (1.) and a second ending (2.) marked with a '2.' above the staff. The Violin I and II parts have a dynamic of *mp* and a slur over a series of quarter notes. The Viola part has a dynamic of *p* and a slur over a series of quarter notes, with a 'div.' marking below the staff. The Violoncello part has a dynamic of *dim.* and a slur over a series of quarter notes, then transitions to *pp* with a slur over a series of quarter notes. The Contrabass part has a dynamic of *p* and a slur over a series of quarter notes, then transitions to *pp* with a slur over a series of quarter notes. The score includes various articulations such as slurs, accents, and dynamic markings.

57

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, measures 57 through 62. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) has active parts. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent, indicated by rests. The woodwinds play a melodic line with eighth notes and a quintuplet of eighth notes. The bassoon part features a steady eighth-note accompaniment.

63

B♭ Cl.

Vln. I

Vc.

Cb.

69

Fl.

Ob.

B♭ Cl.

Vln. I

Vc.

Cb.

p

a 2

p

arco

p

75

Fl.

Ob.

B \flat Cl.

Hn. *a 2 soli* *f*

Vln. I *mp*

Vla. *1/2*

Vc. *1/2* *mf*

Detailed description: This page of a musical score contains seven staves for different instruments. The Flute (Fl.) and Bass Clarinet (B \flat Cl.) parts begin at measure 75 with a melodic line of eighth notes. The Oboe (Ob.) part is silent. The Horn (Hn.) part starts at measure 75 with a rhythmic pattern of eighth notes, marked *f* and *a 2 soli*. The Violin I (Vln. I) part begins at measure 75 with a melodic line, marked *mp*. The Viola (Vla.) and Violoncello (Vc.) parts begin at measure 75 with a rhythmic pattern of eighth notes, marked *1/2* and *mf*. The score is in common time (C) and the key signature has one sharp (F#).

81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

mf

f

staccatissimo

>>>

3

>>>

3

>

85

Fl. *a 2* >

Ob.

B \flat Cl. *f* > > > > > >

Hn. *f* > > *dim.* *p* *simile*

Vln. I *p* *f* *p sub.* *p*

Vln. II *p* *f* *p sub.*

Vla. *p* *f* *p sub.*

Vc. *p* *f* *p sub.*

Cb. *p* *f* *p sub.*

91

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pizz.

p

p

p

1/2

97

Fl.

Ob.

B \flat Cl. *>* *simile*

Bsn. *mf* *p*

Hn.

B \flat Tpt.

Vln. I *1/2*

Vln. II

Vla.

Vc.

Cb.

103

Fl. *1. solo* *p*

Ob. *1. solo* *p*

B♭ Cl. *mf* *p*

Bsn.

Hn. *1. >* *p*

B♭ Tpt.

Vln. I *mp* *p*

Vln. II

Vla. *p < mf > p* *p < mf > p*

Vc. *p < mf > p* *p < mf > p*

Cb.

Detailed description of the musical score: The score is for measures 103 to 107. It features a woodwind section (Flute, Oboe, Clarinet in B♭, Bassoon), a brass section (Horn, Trumpet in B♭), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature has one sharp (F#) and the time signature is 2/4. The woodwinds have melodic lines with dynamics ranging from piano (p) to mezzo-forte (mf). The strings provide harmonic support with dynamics from mezzo-piano (mp) to piano (p). The Viola and Cello parts have dynamic markings *p < mf > p*. The Horn part has accents (>) and a dynamic marking of *p*. The Flute and Oboe parts are marked *1. solo* and *p*. The Clarinet and Bassoon parts have dynamics of *mf* and *p*. The Violin I part starts with a *tr* (trill) and a dynamic of *mp*, then moves to *p*. The Violin II part is mostly silent. The Trumpet and Contrabass parts are also mostly silent.

115 *Avvivare*

Fl.

Ob. *a 2* *sfz* *sfz* *f*

B. Cl. *sfz* *sfz* *Avvivare*

Bsn. *12* *sfz* *sfz* *Avvivare*

Hn. *115* *p* *sfz* *Avvivare* *fp* *cresc.*

Timp.

Vla. *ff* *Avvivare*

Vc. *ff* *Avvivare*

Cb. *ff* *Avvivare*

125

Fl. *f* *a 2*

Ob. *f* *3*

Bs. Cl. *f* *a 2*

Bsn.

125

Hn.

Bs. Tpt. *f*

Timp.

125

Vln. I *ff* *sul G*

Vln. II *ff* *sul G*

Vla. *ff* *div.* *3*

Vc. *ff* *3*

Cb. *ff* *3*

134

Fl. *ff* *a 2*

Bsn. *ff* *a 2*

134

Vln. I *ff* *1/2*

Vln. II *ff* *1/2*

Vla. *ff* *1/2* *non div.*

Vc. *ff* *1/2*

Cb. *ff* *1/2*

Poco meno
1. solo

Fl. *G.P.* *mp* flauto II. muta in flauto picc.

Ob. *G.P.*

B. Cl. *G.P.* 2. *p*

Bsn. *G.P.*

Hn. *sol* *ff* 5 *sol* *ff* *G.P.* **Poco meno**

Timp. *G.P.*

Vla. *G.P.*

Vc. *G.P.*

Cb. *G.P.*

Ancora poco meno

Fl. *ff* 5 *fl. picc.*

Ob. *Ancora poco meno*

B. Cl. *Ancora poco meno* 1. *p*

Bsn. *Ancora poco meno*

Hn. *Ancora poco meno*

Timp. *Ancora poco meno* *solo* *pp* *sfz* *pp*

Vln. I *151* *pizz.* *p* *Ancora poco meno*

Vln. II *Ancora poco meno*

Vla. *Ancora poco meno*

Vc. *Ancora poco meno* *pizz.* *sf* *sul ponticello* *sfp*

Cb. *Ancora poco meno* *div. pizz.* *sf*

190

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cresc.

non div.

ff

pizz.

pizz.

mf

mf

mf

p

p

pizz.

ff

pizz.

ff

a 2

f

1. con sordino

p

mf

mf

p

ff

ff

196

Fl.

Ob. *a 2*
f

B. Cl.

Bsn. *f* *p sub.*

Hn.

B. Tpt. *p*

Timp.

Vln. I *f* *p sub.* *unisono arco*

Vln. II *f*

Vla. *ff* *unisono*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

203 *pochissimo accel.*

Hn.

B. Tpt.

Vln. I *f* *p sub.* *f* *mf* *f*

Vln. II *f* *p sub.* *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *pizz.* *f* *p sub.* *arco* *mf* *f*

Cb. *f* *mf* *f*

