

Anton Dvorak
Scherzo Capriccioso, Op. 66

Arpa.

Allegro con fuoco.

A

Ob.

Musical score for harp, measures 39-42. The score is in 3/4 time and B-flat major. Measure 39 has a whole rest in both staves. Measure 40 has a whole rest in both staves. Measure 41 has a half note G4 in the treble and a whole rest in the bass. Measure 42 has a half note A4 in the treble and a whole rest in the bass.

Musical score for harp, measures 7-11. Measure 7: Treble has quarter notes G4, A4, Bb4; Bass has whole rest. Measure 8: Treble has quarter notes C5, Bb4, A4; Bass has whole rest. Measure 9: Treble has quarter notes G4, A4, Bb4; Bass has triplet quarter notes G3, A3, Bb3. Measure 10: Treble has quarter notes C5, Bb4, A4; Bass has triplet quarter notes G3, A3, Bb3. Measure 11: Treble has quarter notes G4, A4, Bb4; Bass has triplet quarter notes G3, A3, Bb3.

Musical score for harp, measures 4-6. Measure 4: Treble has quarter notes G4, A4, Bb4; Bass has quarter notes G3, A3, Bb3. Measure 5: Treble has quarter notes C5, Bb4, A4; Bass has quarter notes G3, A3, Bb3. Measure 6: Treble has quarter notes G4, A4, Bb4; Bass has quarter notes G3, A3, Bb3.

Musical score for harp and Oboe I, measures 25-29. Measure 25: Treble has quarter notes G4, A4, Bb4; Bass has quarter notes G3, A3, Bb3. Measure 26: Treble has whole rest; Bass has whole rest. Measure 27: Treble has quarter notes G4, A4, Bb4; Bass has whole rest. Measure 28: Treble has quarter notes C5, Bb4, A4; Bass has whole rest. Measure 29: Treble has quarter notes G4, A4, Bb4; Bass has whole rest. Oboe I part: Measure 27 has a half note G4; Measure 28 has a half note A4; Measure 29 has a half note Bb4.

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Arpa.

B

The first system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *mf* and a *cresc.* instruction. The lower staff contains a bass line of eighth notes. The system concludes with a dynamic marking of *f*.

The second system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *mf* and a *cresc.* instruction. The lower staff contains a bass line of eighth notes.

The third system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *f* and a *dim.* instruction. The lower staff contains a bass line of eighth notes. The system concludes with a dynamic marking of *p*.

The fourth system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *mf* and a *cresc.* instruction. The lower staff contains a bass line of eighth notes.

The fifth system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *f* and a *cresc.* instruction. The lower staff contains a bass line of eighth notes. The system concludes with a dynamic marking of *mf*.

The sixth system of musical notation for the arpa part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth notes, starting with a dynamic marking of *f* and a *cresc.* instruction. The lower staff contains a bass line of eighth notes.

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Arpa.

C **D**
Fl. picc.

p 13 24 32 33 34 35 36 4

E

cresc. *f* 8 4

mf 36

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4

Fl. picc. **F** *a tempo* **Arpa.**

ritard.
37

mf *cresc.*

f *mf*

cresc. *f*

p *f*

cresc.

f *cresc.*

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Arpa.

Introduction for the harp, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a *dim.* (diminuendo) marking.

G **Poco tranquillo.** **H**

Section G, marked *Poco tranquillo*. The harp accompaniment consists of sustained chords. Measure numbers 7, 35, 60, 40, 16, and 4 are indicated below the staff. The section includes first and second endings.

I **K** **L** ($\text{♩} = \text{♩}$)

Sections I, K, and L, marked with a tempo of $\text{♩} = \text{♩}$. The harp accompaniment consists of sustained chords. Measure numbers 44, 48, 10, 8, and 30 are indicated below the staff.

Fl. picc.

Flute part (Fl. picc.), measures 1, 2, 3, and 4. The melody is marked *mf* (mezzo-forte) with a triplet of eighth notes in measure 4.

Piano accompaniment for the flute part, starting at measure 4. The harp accompaniment consists of sustained chords. The section is marked *mf*.

Ob.

Oboe part (Ob.), measures 25, 26, 27, 28, and 29. The melody is marked *mf* and includes a slur over measures 26-29.

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6

Arpa.

M

The first system of the harp part consists of two staves. The upper staff contains a melodic line with eighth-note patterns, starting with a *mf* dynamic and a *cresc.* marking. The lower staff contains a bass line with quarter notes and rests.

The second system continues the melodic and bass lines. The upper staff starts with a *f* dynamic, then moves to *mf* and ends with a *cresc.* marking. The lower staff continues with quarter notes and rests.

The third system continues the melodic and bass lines. The upper staff starts with a *f* dynamic. The lower staff continues with quarter notes and rests.

The fourth system continues the melodic and bass lines. The upper staff starts with a *mp* dynamic, then moves to *p* and ends with a *cresc.* marking. The lower staff continues with quarter notes and rests.

The fifth system continues the melodic and bass lines. The upper staff starts with a *f* dynamic. The lower staff continues with quarter notes and rests.

The sixth system continues the melodic and bass lines. The upper staff starts with a *p* dynamic and a *cresc.* marking. The lower staff continues with quarter notes and rests.

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Arpa.

First system of musical notation for the harp part, consisting of a treble and bass staff. The music features a sequence of notes with various accidentals (sharps and naturals). Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation, starting with a large 'N' marking. It features a melodic line in the treble staff and accompaniment in the bass staff. The dynamic is marked *p* (piano).

Third system of musical notation, including a tempo change to **Poco meno mosso.** and a section for **Corni** (Horns) with a **Flag.** marking. The harp part continues with accompaniment.

Fourth system of musical notation, showing a melodic line in the treble staff and accompaniment in the bass staff.

Fifth system of musical notation, starting with **Tempo I.** and a marking of **10**. It features a triplet in the treble staff.

Sixth system of musical notation, including a **ff** (fortissimo) dynamic and a marking of **2**. It features a melodic line in the treble staff and accompaniment in the bass staff.

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8

Arpa.

Cadenza



pp *cresc.*

f

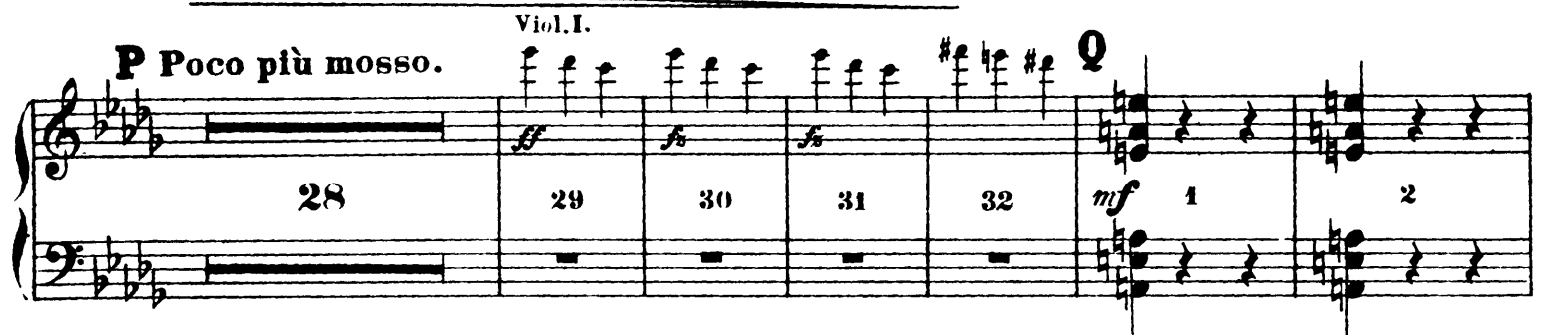
ritard.

pp 1 4

Detailed description: This section is a cadenza for the harp. It consists of three systems of music. The first system starts with a piano (*pp*) dynamic and includes a *cresc.* (crescendo) marking. The second system features a forte (*f*) dynamic. The third system begins with a *ritard.* (ritardando) marking and ends with a piano (*pp*) dynamic. The notation includes various arpeggiated chords and melodic lines across the harp's range.

Viol. I.

P Poco più mosso.



ff f mf 1 2

28 29 30 31 32

Detailed description: This section is for the first violin. It begins with a **P** (piano) dynamic and a tempo change to *Poco più mosso*. The first five measures (28-32) are marked with *ff* (fortissimo) and *f* (forte). The final two measures (1 and 2) are marked with *mf* (mezzo-forte). The notation shows a series of chords and melodic fragments.

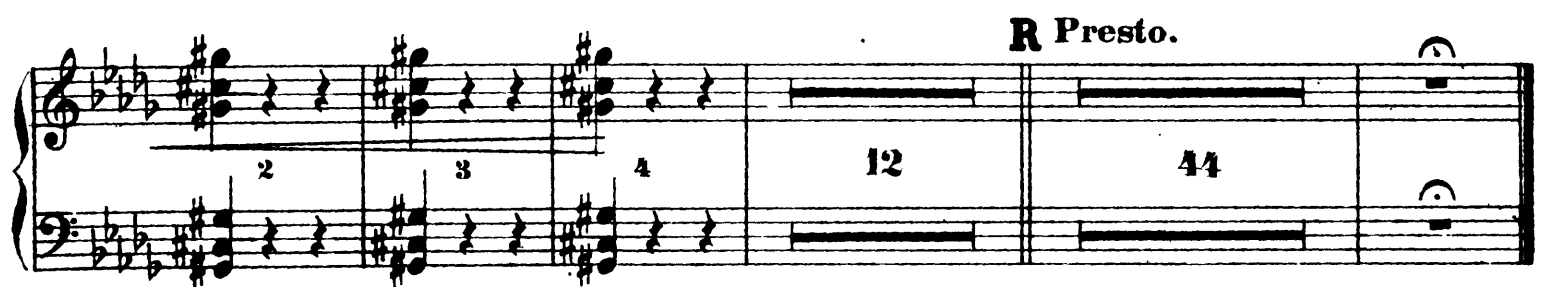


cresc. f 1

3 4 5 6 7 8

Detailed description: This section is the piano accompaniment for the violin part. It consists of eight measures (3-8) marked with *cresc.* (crescendo) and a forte (*f*) dynamic. The notation features dense chordal textures in both hands.

R Presto.



2 3 4 12 44

Detailed description: This section is the piano accompaniment for the **R** (ritardando) *Presto* section. It consists of four measures (2-4) and two longer measures (12 and 44). The notation shows a transition from a rhythmic accompaniment to a more sustained chordal texture.