

SYMPHONY NO. 1 IN F MAJOR, OP. 17, BY ZDENĚK FIBICH:
AN AMALGAMATION OF CZECH AND GERMAN MUSICAL STYLES

by
David Arthur Dunbar

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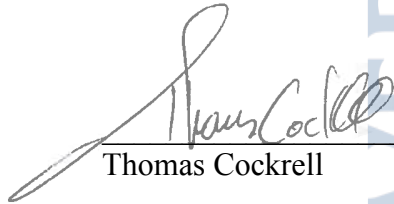
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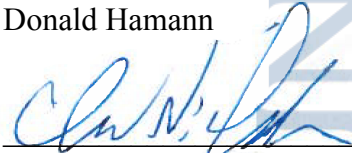
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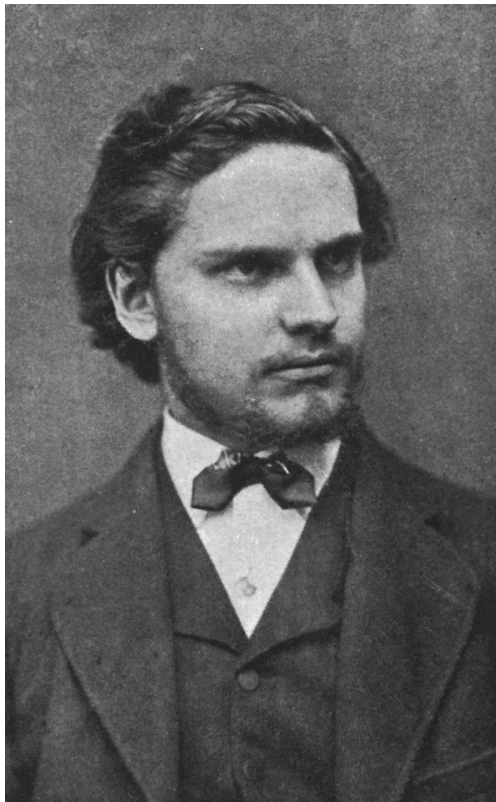
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Dedicated to my mother and father
Maria Frieda Rachor (1938–2016)
Edward Marshall Dunbar (1939–2011)



Zdeněk Fibich
(1871)

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ABSTRACT

The purpose of this study is to demonstrate that *Symphony No. 1 in F major*, Op. 17, by Zdeněk Fibich embodies musical style features associated with both Czech and German composers of the nineteenth century. The identification of these style features is accomplished by comparing and contrasting Fibich's *Symphony No. 1 in F major* with works by other prominent Czech and German composers whose music was performed and well-known at the time. Particular emphasis is placed on the aural similarities between Fibich's first symphony and that of other composers' works in an effort to show Fibich's unique hybrid compositional style.

A second area of focus is the rise in European nationalism during the latter half of the nineteenth century. Due to Fibich's mixed Czech and German heritage, nationalism is explored in order to ascertain what effect, if any, nationalistic bias might have had on the overall reception of Fibich's music and the composer's ability to have his music performed during his lifetime.

CHAPTER ONE:
INTRODUCTION

Intent and Scope of Study

This study examines the *Symphony No. 1 in F major*, Op. 17, by Zdeněk Fibich (1850–1900) in order to show the composer's hybrid compositional style. Of primary interest are musical style features associated with composers of two ethnicities, namely Czech and German, which Fibich was able to synthesize to create his own musical language. This synthesis of musical styles is identified through a comparison of common compositional elements as well as aural similarities between Fibich's *Symphony No. 1 in F major* and those of other Czech and German composers whose music was performed and well-known at the time.

Additionally, the political and cultural context of Central Europe during the late-nineteenth century, and in particular the rise of nationalism, is briefly addressed. This is to show, in part, how ethnic biases may have affected the composer's notoriety, as well as the ability in getting his music performed.

Justification for the Study

Fibich and his music have received very little attention from music scholars, as well as performers, in spite of the fact that Fibich is considered one of the greatest Czech

composers of the Romantic Period.¹ This study is the first detailed examination and analysis of Fibich's *Symphony No. 1 in F major*, as well as one of the only detailed studies into his symphonic literature.

Nineteenth century reviews of Fibich's music, as well as modern commentaries, note that his music has aural similarities to that of notable German composers. However, none of these observations venture beyond a brief comment or two regarding the perceived derivative nature of the composer's music. This study is the first to provide specific empirical musical examples based on identifiable musical elements (melody, harmony, rhythm, etc.) and subsequently show *why* Fibich's music sounds German at times and Czech at others.

It is this author's opinion that the rise of European nationalism during the latter half of the nineteenth century contributed to Fibich's paucity of notoriety, including the frequency with which his music was performed during his lifetime and continued into the twentieth century. This effect was due in part to the composer's Czech/German background and extensive German musical training, which in turn is reflected in the music he composed. This study is the first to explore the concept of nationalistic bias and its affect on the reception of Zdeněk Fibich's musical output.

¹ Antonín Václav, "Fibich, Zdeněk [Zdenko]," Grove Music Online, Oxford Music Online, Oxford University Press, accessed September 18, 2016, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/09590>.

Review of Scholarly Literature

With the exception of one biography from 1971 written in Czech (*Zdeněk Fibich* by Vladimír Hudec), there are no recent extended biographies of the composer. Articles on Fibich in biographical dictionaries such as the *New Grove Dictionary of Music and Musicians* as well as articles provided by The Zdeněk Fibich Society² are the most useful sources of biographical information about the composer. However, even these sources only provide a general overview of the composer's life and are far from exhaustive in their content.

Full scores and instrumental parts of musical works by Fibich are largely unavailable outside of the Czech Republic. More than twenty scores can be found online, however most of these are of his solo works or chamber pieces. A small selection of his larger scale works, such as his operas and melodramas, are available for rental or purchase. In contrast, the full scores of many symphonic works by Smetana, Dvořák, and notable German composers are readily available.

Beyond a small collection of brief CD and concert program notes, there is no extensive scholarly literature on Fibich's *Symphony No. 1 in F major*. Regarding the composer's symphonies, there is one article by Patrick F. Devine, "The Fin-de-Siècle Symphonies of Zdeněk Fibich: Parallels and Contrasts," wherein the second and third symphonies of Fibich are discussed. However, the Devine article is only a general overview of those two works.

² Zdeněk Fibich, "CV," The Zdeněk Fibich Society, accessed 22 September 2016, <http://www.fibich.cz/en/zdenek-fibich/the-zdenek-fibich-society>.

There are numerous sources available for information on nineteenth century nationalism, and more than a dozen have been consulted for the nationalism component of this project. There are also several sources relating specifically to nationalism as it affected Czech culture during the late nineteenth century. However, there is little information regarding how nationalism influenced Czech music, and no sources on nationalism that mention Zdeněk Fibich specifically.

CHAPTER TWO:

ZDENĚK FIBICH

Ethnic Background and Musical Training

Born December 21, 1850 in Všebořice, Bohemia, Zdeněk Fibich (pronounced *zdenjek fibiç*) was of mixed parentage; his father, Jan Fibich, was Czech and his mother, Marie Römisch, was German. Fibich was bilingual, fluent in both Czech and German. His musical talents were cultivated early and his mother taught him piano beginning at age seven. At age twelve, under the guidance of a local parish priest named František Černý, Fibich fashioned his first composition: a hymn setting of *Pange lingua*, now lost. During his early years he attended schools in Vienna and in Prague. In 1865, Fibich moved to Leipzig where he continued his piano and composition studies. Among his teachers were Ignaz Moscheles (1794–1870) and Ernst Friedrich Richter (1808–79) at the Leipzig Conservatory, as well as Salomon Jadassohn (1831–1902) who instilled in him an interest in Bach and counterpoint.³

Between 1868 and 1870, Fibich continued his musical training in Paris and then in Mannheim, where he also pursued an interest in art and sculpture. In 1870, he returned to Prague where he concentrated on composition which, in addition to teaching, were his sole sources of income. One of his first works of importance was the composition, *Záboj, Slavoj a Luděk* (1873), which was the first tone poem written on a theme from Czech

³ Antonín Václav, "Fibich, Zdeněk [Zdenko]," Grove Music Online, Oxford Music Online, Oxford University Press, accessed September 18, 2016, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/09590>.

mythology. This work predates Smetana's famous *Ma Vlast* (1874) which is commonly, although incorrectly, considered the first Czech tone poem.⁴

Fibich was also a pioneer of the concert melodrama, which became popular among the Czech people in the latter half of the nineteenth century. While most melodramas of the time consisted of spoken text alternating with incidental music, the melodramas of Fibich are characterized by spoken text over continuous music. Of the nine melodramas Fibich wrote, his last one, titled *Hippodamie* (1888–91), is a trilogy of fully staged melodramas of four acts each. Antonín Václav describes *Hippodamie* in the following manner:

In a further effort to balance words and music, [Fibich] assigned a speaking voice (with pitch and rhythm unspecified) to the continuous text against an accompaniment characterized by an intricate web of leitmotifs. Through careful control of texture and density in the orchestral writing he was able to avoid obscuring the simultaneously performed text, providing music that achieved a successful synthesis with the words.⁵

Over the next thirty years, Fibich would compose a large number of works representing numerous genres. In regard to the quality of his music, there appeared to be little disagreement among the sources consulted for this document. Antonín Václav, in his article on Fibich in the *New Grove Dictionary of Music and Musicians*, states that "after Smetana and Dvořák, [Fibich] was the most prominent Czech composer of the

⁴ Vladimír Štěpánek and Bohumil Karásek, *An Outline of Czech and Slovak Music, Part I: Czech Music* (Prague: Orbis, 1964), 61.

⁵ Antonín Václav, "Fibich, Zdeněk [Zdenko]," Grove Music Online, Oxford Music Online, Oxford University Press, accessed September 18, 2016, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/09590>.

second half of the 19th century."⁶ Václav then continued to say that "Fibich is often referred to as the greatest Czech Romantic composer. A cultured man with a broad knowledge of art and literature as well as an extensive familiarity with music of the past."

Historical Reviews of His Music

Music reviews from the late nineteenth century provide valuable insight into the perception of Fibich and his music in relation to his contemporaries. There are several compilations of period reviews, including an article in a musicological study by Vlasta Reitterová and Viktor Velek titled, "Wien um 1900 und die Wiener Rezeption der Werke von Zdeněk Fibich" ("Vienna ca. 1900 and the Viennese Reception of Works by Zdeněk Fibich").⁷ Within the Reitterová and Velek article are musical critiques of Fibich's works published during the composer's lifetime. In their summary, Reitterová and Velek describe that Fibich was a popular Czech composer of the time although admittedly within a limited scope:

Although incomparably fewer works by Fibich were performed in Vienna than by other Czech composers (quite apart from Dvořák, who clearly predominated), he did find his devotees and promoters in Vienna among journalistic, artistic, and private circles. Fibich was considered a modern composer with the courage to experiment, although he built on the bequest of his precursors and linked his work to theirs.⁸

⁶ Václav, "Fibich, Zdeněk [Zdenko]."

⁷ Vlasta Reitterová and Viktor Velek, "Wien um 1900 und die Wiener Rezeption der Werke von Zdeněk Fibich," *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010).

⁸ *Ibid.*, 61.

Eduard Hanslick (1825–1904), a prominent German-Bohemian music critic wrote the following review after hearing a concert by the Vienna Philharmonic containing a work by Fibich:

The second Philharmonic concert began with a play-overture by Zdenko Fibich, *Noc na Karlštejně*. On the title page of the score is it called *Une nuit à Carlstein*. Yes, not a single word in German! At least someone was kind enough to translate the title into German on the Vienna concert list, *Eine Nacht auf Carlstein*. And the Czech composers perform it mainly in German cities...The novelty of Fibich's music was met with lively applause. However, alongside the opera-overture [*The Bartered Bride*] by Smetana, which we also know from Philharmonic concerts, it cannot be compared. The latter is so delicate and graceful, it fits its name well, while the Fibich is much too demanding and noisy for a musical performance. The title, however, is not so much an issue for us. If the musical meaning of the principal motives were in proper proportion instead of being long and pompous in execution, we might be indifferent to the Czech theater being opened with it.⁹

Although Hanslick's review above of Fibich's *Noc na Karlštejně* is not necessarily negative, it is important to note that it is much more critical than any review he wrote about the music of one of Fibich's peers: Antonín Dvořák. In fact, Hanslick and Dvořák had a "cordial personal relationship" and even performed duets together on piano.¹⁰ After sitting on a jury for the Austrian Ministry of Culture and Education, Hanslick wrote the following regarding music that Dvořák had submitted for a grant in 1874:

⁹ "Das zweite Philharmonische Konzert begann mit einer Lustspiel-Ouvertüre von Zdenko Fibich. *Noc na Karlštejně*. *Une nuit à Carlstein* heißt sie auf dem Titelblatt der Partitur. Nur ja kein deutsches Wort! Man war übrigens so gütig, auf dem Wiener Concertzettel die deutsche Uebersetzung [*sic*] Eine Nacht auf Carlstein zu gestatten. Und doch trachten die czechischen Componisten hauptsächlich nach Aufführungen in deutschen Städten...Auch die Novität von Fibich fand sehr lebhaften Beifall. Mit der Lustspiel-Ouverture [*sic*] von Smetana, welche wir gleichfalls aus den Philharmonischen Concerten kennen, ist sie freilich nicht zu vergleichen. Letztere, so fein und anmuthig dahinfließend, führt ihren Namen mit Recht, während die Fibich'sche viel zu anspruchsvoll und lärmend auftritt für ein Lustspiel. Der Titel ist jedoch für uns nicht entscheidend. Wenn die musikalische Bedeutung der Hauptmotive in richtigem Verhältniß stünde zu deren langgestreckter pomphafter Ausführung, so könnte uns gleichgiltig sein, welches czechische Theaterstück damit eröffnet werden soll." Trans. David Dunbar, *Ibid.*, 12–13.

¹⁰ Gervase Hughes, *Dvořák: His Life and Times*, (New York: Dodd, Mead & Company, 1967), 75.

The majority of the applications coming to the ministry were documented with bulky and extensive scores. They were usually presented by composers who could satisfy only the first two of the three legal requirements — youth, poverty, and talent — and lacking the third. Indeed, we were very surprised to receive examples of the extensive and still growing talent of the Prague applicant, Antonín Dvořák. We remember especially his symphony which showed such a talent that one member of the commission, Herbeck, took a lively interest in it.¹¹

Perceptions of Aural Derivation

Reviews of musical performances written during the late nineteenth century alluded to the idea that audiences and critics heard the influence of German composers as well as composers of other nationalities in Fibich's music. Audiences and critics of the time appear to have held specific expectations when attending concert performances and often criticized Fibich's music for sounding too 'German' for a Czech composer. For example, in his critique of Fibich's *Noc na Karlštejně* above, Hanslick writes, "The subjects, which are a little reminiscent of Gade and Mendelssohn, are alive and very usable, but not original. The length, breadth, and final heroic point of the piece is not significant enough either. The implementation and instrumentation betray a very skillful hand."¹²

¹¹ Miroslav Ivanov, *In Dvořák's Footsteps: Musical Journeys in the New World* (Kirksville: The Thomas Jefferson University Press, 1995), 18.

¹² "Die Themen, ein wenig an Gade und Mendelssohn erinnernd, sind lebendig und sehr verwendbar, aber nicht von originellem Gepräge. Für die große Ausdehnung und den heroischen Schlußspectakel des Stückes auch nicht bedeutend genug. Durchführung und Instrumentation verrathen eine sehr geschickte, tüchtig geschulte Hand." Trans. David Dunbar, Vlasta Reitterová and Viktor Velek, "Wien um 1900 und die Wiener Rezeption der Werke von Zdeněk Fibich," *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010), 61.

It is important to remember, however, that Fibich was technically a Czech composer by name only, and was just as much German as he was Czech. Although it is impossible to say, it is important to note that Fibich may even have considered himself more of a German composer than a Czech composer. Additionally, as discussed earlier, Fibich received most of this musical training from German teachers, beginning with the piano lessons given to him by his German mother. An explanation for the criticism Fibich received may be tied to an extra-musical component such as nationalistic bias.

Hermann Jung, in his article "Zdeněk Fibich und Antonín Dvořák. Zur Charakteristik ihrer Symphonien," ("Zdeněk Fibich and Antonín Dvořák. The Characteristics of their Symphonies,") provides a more specific musical example of perceived aural derivation when he describes the second movement of Fibich's *Symphony No. 1 in F major* in the following manner: "The Scherzo, which is in 3/4 time, makes easy allusions to the 'Sommernachtstraum' ('Midsummer Night's Dream') by Mendelssohn, while the Trio, of course, incorporates the tempo of a poetic Bohemian polka in straight rhythm, ending with a transition back into a repeat of the Scherzo."¹³ A close examination of the two pieces that Jung mentions above reveals that the scherzos share meter (in 3 but conducted in 1) as well as tempo (Allegro). It is possible that the "allusions" to which Jung refers pertain to the overall compositional style and aural qualities the two works have in common. This observation is significant when

¹³ "Das Scherzo im 3/4-Takt lässt leichte Allusionen an die 'Sommernachtstraum'-Sphäre bei Mendelssohn aufkommen, das Trio freilich ist eine im Tempo zurückgenommene poesievolle böhmische Polka im geraden Takt mit einer auskomponierten Überleitung zur Scherzo-Wiederholung." Hermann Jung, "Zdeněk Fibich und Antonín Dvořák. Zur Charakteristik ihrer Symphonien." Trans. David Dunbar, *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010), 153.

considering that most concert attendees would not have had access to the full scores of the music and, like Jung, would only be able to make observations and judgments based on what they heard.

Ethnic Czechs at that time were also keenly aware of German influence on their culture's music. Jiří Zahrádka mentions this influence in his article on Šárka, a Czech legend about the fight between women and men (which was set to music through operas by both Fibich and Janáček):

With the start of the Czech society's efforts for emancipation in the second half of the 19th century a new field for the right dramaturgy and topics of Czech operas came into being, together with the birth of Czech national opera. Besides comic operas, e.g. operas with countryside themes, there appear motives from Czech history (rather idealized) and also, under the influence of German opera, motives from Czech mythology.¹⁴

Additionally, Czech music critics were quick to recognize the influence of German composers on the works of Fibich. Following the premiere of Fibich's opera *Nevěsta messinská* ("The Bride of Messina") at the National Theater in Prague in 1884, critics were "frightened by Wagnerian and non-Czech aspects of the music; the opera public ridiculed it by changing the title from *Die Braut von Messina* to *Messinge Braut* (a brass bride, therefore cold—and the opera as well)."¹⁵ In his article, "From Melodrama to Opera via Music Drama and Historical Reprises," Jiří Kopecký provides even greater

¹⁴ Jiří Zahrádka, "Šárka in the Eyes of Czech Composers, Attractive as Well as Ill-Favoured," *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010), 1.

¹⁵ Jiří Kopecký, "From Melodrama to Opera via Music Drama and Historical Reprises," *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010), 63.

detail on the perceived aural derivation by music critics and the public to Fibich and his opera following the premiere:

Fibich was caricatured as a naïve artist who had been duped by a devious aesthete. Dvořák did not stay in the background: “Dvořák asked various people to name random notes, and wrote them down so that he could make a witticism about *Nevěsta messinská*: ‘From these notes, one could create Tristan!’”¹⁶

This stinging criticism from Fibich's friend and colleague, Dvořák, infers that people perceived his music as not being fully Czech during a time when the Czech people were struggling to preserve their cultural identity. The hybrid nature of Fibich's compositional style was therefore noticed and subsequently criticized by audiences and musicians of the time.

Current Insights

Modern sources also provide insight into the aural similarities of Fibich's music with that of German composers. In a classical music CD review for *The Guardian* website titled "Fibich: Symphony No 1; Impressions from the Countryside – review," Tim Ashley writes, "Standing in the shadow of Smetana and Dvořák, [Fibich] has a reputation as a tragedy merchant whose fondness for Wagner was deemed excessive by his nationalist contemporaries."¹⁷ Ashley continued, "The First Symphony (1883) is both classical in structure and warmly attractive, though the fugue in the middle of the scherzo

¹⁶ Kopecký, "From Melodrama to Opera via Music Drama and Historical Reprises."

¹⁷ Tim Ashley, "Fibich: Symphony No 1; Impressions from the Countryside – review," accessed 18 August 2017, <https://www.theguardian.com/music/2013/apr/11/fibich-symphony-1-impressions-review>.

strikes a false note."¹⁸ Although it is unclear what the author means specifically by "false note," it may correlate with the overall perception of Fibich's music as sounding derivative. This fugue which Ashley mentions (which is more accurately identified as a fugato) is examined in greater detail later in this study.

Marcus Thompson, artistic director of the Boston Chamber Music Society, offers the following on Fibich: "Although considered a precocious talent who received superlative training reflecting influences from Bach and Mozart to Mendelssohn and Wagner, he is today treated as a missing link between Dvořák, Smetana and Janáček in the history of Czech music."¹⁹ This quote from a modern-day artistic director alludes to the idea that modern audiences may continue to hear the influence of German composers in the music of Fibich. Thompson's statement also highlights an important question: why would a talented composer who received excellent training be virtually unknown among scholars? One possible answer, from an historical perspective, may lie in the social, cultural, and economic upheaval of the late nineteenth century; a phenomenon known today as nationalism.

¹⁸ Ashley, "Fibich: Symphony No 1; Impressions from the Countryside – review."

¹⁹ Marcus Thompson, "Who is Fibich?" Boston Chamber Music Society, accessed 17 November 2016, <http://www.bostonchambermusic.org/blog/2012/02/who-is-fibich>.

CHAPTER THREE:

NATIONALISM IN NINETEENTH CENTURY EUROPE

Perception of the arts, including music, was influenced by nationalism during the late nineteenth century in Europe. While the underlying causes for the rise in nationalism varied from region to region, the phenomenon has been identified generally as follows:

In the narrower sense of the word, 'national' movements came into being as soon as several members of an ethnic group – usually those who had had access to higher education – decided to spread national awareness and offer a new national identity, presenting it as something of a specific value and a commitment for all members of the group. In most cases the focus was on cultural, linguistic and social goals, but at times political demands were added too.²⁰

The catalyst for nationalism in Europe can be traced back to the French Revolution of 1789 and the subsequent Napoleonic Wars which ended in 1815. By that point, and in contrast to much of the rest of Europe, France was a model of a unified, modern nation-state. As Napoleon and his armies marched across Europe, they compelled a rise of national consciousness in France as well as in the opposing nations and introduced the idea that all people should determine their own destiny over the will of royalty and aristocracy.²¹ This was a fundamental tenet of the Enlightenment. These well-intentioned ideals, however, were overshadowed by nearly twenty-five years of war on

²⁰ Miroslav Hroch, *European Nations: Explaining Their Formation* (London and New York: Verso Press, 2015), 35.

²¹ R. R. Palmer and Joel Colton, *A History of the Modern World (Sixth Edition)* (New York: Alfred A. Knopf, 1984), 354.

the European continent and precipitated the gathering of delegates from numerous nation-states in the Congress of Vienna.²²

Designed to bring about peace and order in Europe, the Congress of Vienna assembled in September of 1814 and was convened in June of 1815, just nine days before Napoleon's defeat at Waterloo. The result was peace, but with it came a return to the dynastic climate of the eighteenth century where nobility and aristocracy had absolute rule. The actions of the Congress of Vienna pushed the ideals of nationalism and national identity underground, thus delaying the time when they would eventually resurface.²³

In 1848, revolutions began to erupt all over Europe in what some scholars have referred to as the "Spring of Nations" or the "People's Spring."²⁴ The significance and lasting effect of these widespread revolutions cannot be understated, as R. R. Palmer explains:

Fears haunting the established classes of Europe for thirty years came true in 1848. Governments collapsed all over the Continent. Remembered horrors appeared again, as in a recurring dream, in much the same sequence as after 1789 only at a much faster rate of speed. Revolutionaries milled the streets, kings fled, republics were declared...Never before or since has Europe seen so truly universal an upheaval as in 1848. While the French Revolution of 1789 and the Russian Revolution of 1917 both had immediate international repercussions, in each of these cases a single country took the lead. In 1848 the revolutionary movement broke out spontaneously from native sources from Copenhagen to Palermo and from Paris to Budapest.²⁵

²² Palmer and Colton, 418–19.

²³ Ibid., 424–25.

²⁴ John Merriman, *A History of Modern Europe: From the French Revolution to the Present* (New York: W. W. Norton, 1996), 715.

²⁵ Palmer and Colton, 470.

The impetuses for each of these revolutions cannot be linked to one single cause because each region varied from another in its scope of issues. For example, in 1846 in Austrian Galicia (an area now part of Poland, Ukraine, and Romania), Polish nobles staged an uprising against the royalty who maintained absolute power. This action in turn prompted the peasants of the region to rise up against the nobles.²⁶ The years of 1845–47 were also particularly harsh because of crop failures and subsequent food shortages due to potato blight. Thousands of commoners died from starvation and more than four hundred food riots occurred in France between 1846 and 1847.²⁷ A result of the revolutions of 1848 was a strong resurgence of nationalism throughout Europe, this time to persist and intensify over the next fifty years, ultimately leading to the first major global conflict of the twentieth century: World War I (1914–18).

In areas of Europe considered as Czech and Bohemian lands (then part of the Austrian Empire), an abrupt change of power and a struggle between political forces began to shape the cultural, social, and political climate of the region after the revolutions of 1848. An elected parliament met in Vienna in 1848 with the intention of uniting Austria with German lands. Czech representatives František Palacký (1798–1876) and František Ladislav Rieger (1818–1903) strongly opposed the idea of unification in fear

²⁶ Palmer and Colton, 178.

²⁷ Wolfram Siemann, *The German Revolution of 1848-1849* (London: Oxford University Press, 1998), 39.

that Czech nationality would eventually "dissolve in a German sea."²⁸ Their demands were ignored and what followed was more than a decade of a "restriction of political rights, the centralization of polity,"²⁹ and other religious and cultural oppressions. This period became known as Bach's Absolutism, named after the minister Baron Alexander von Bach (1813–93) who was its architect and chief proponent.

After Austria's defeat in the war against (German) Prussia of 1866, an alliance with Hungary created the Austro-Hungarian Empire which lasted until the formation of Czechoslovakia in 1918. This new political structure, however, provided no better conditions for the Czech people and their culture:

The relationship between the Czechs and Germans deteriorated over time. The Germans comprised around one third of the population...In certain areas, primarily in the border regions (the so-called Sudetenland), they even formed a homogeneous majority. In the second half of the 19th century, Czechs closed the gap on Germans in terms of culture and industry. They were also more numerous. Czechs wanted to retain the indivisibility of the country and to establish the use of the Czech language, both in dealings between citizens and authorities, and also between the administrative authorities themselves.³⁰

It was during this ethnically contentious period that Zdeněk Fibich composed his first symphony.

²⁸ Thomas A. Dine, "The National Revival and Revolution of 1848," American Friends of the Czech Republic, accessed 21 September 2016, <http://www.afocr.org/czech-culture/czech-history>.

²⁹ Ibid.

³⁰ Thomas A. Dine, "Efforts at a Czech-German Settlement." American Friends of the Czech Republic, accessed 22 September 2016, <http://www.afocr.org/czech-culture/czech-history>.

CHAPTER FOUR:
ANALYSIS OF *SYMPHONY NO. 1 IN F MAJOR*

Overview

Zdeněk Fibich began work on *Symphony No. 1 in F major* in 1877 but did not complete the piece until 1883. Composed in four movements, the symphony follows a fast-fast-slow-fast overall form, which was common for the time period. The tonality of each movement, and in respect to their relationship to one another, is also not unusual. The first movement ("Allegro moderato") is in sonata form and in the expected tonic key of F major. The second movement ("Scherzo") is a scherzo in A major and trio in D minor. The mediant key relationship between the first and second movements is also a familiar characteristic of overall symphonic form for works of this time period. The third movement ("Adagio non troppo") is in a double variation form and in the symphony's relative minor key: D minor. The fourth movement ("Finale") is in a sonata-rondo form and in the tonic key of F major.

As previously stated, of Fibich's three symphonies, the first symphony has received little attention from music scholars. An analysis of the overall work and its four movements is necessary prior to comparing it with other composers' works. The aim is to find compositional commonalities between Fibich and other Czech and German composers in order to identify Fibich's unique hybrid musical style.

Analysis of the First Movement ("Allegro moderato")

Exposition		Development		Recapitulation		Coda
m. 3		m. 119		m. 210		m. 341
INTRO	F major	C major/ various keys	F major	F major	F major	F major
A	a a a ² a ³ a ⁴	C	A'	A'	B'	mostly Motives a and f
BRIDGE		CLOSING		CLOSING		
m. 61		m. 166		m. 255		
C major		C major/ various keys		F major		
B		C		B'		
b b ² c c c d d e e		Motives a, b, and f		Motives a, b, and f		

Linear Intervallic Pattern
(see discussion on Brahms)

horns

Closing material.
Motive a fragmented.
Motive f introduced.

harp

Fugato based on Motive b

Use of Motives a, b, f.
Hybrid Motive a+b introduced.

Bridge material

Motive f in A^b major

Use of Motives a, b, c, d, e

Motive a:

Motive b:

Motive c:

Motive d:

Motive e:

Motive f (all triplet ostinato motives):

Hybrid Motive a+b:

Figure 4.1. Analysis of the first movement including the primary melodic motives

The first movement, "Allegro moderato," follows a sonata form with a common tonic/dominant key relationship between the primary and secondary key areas (shown as sections A and B in Figure 4.1) of the exposition. Motives presented during the exposition, which range from two to eight measures in length, are used as thematic material in the development section, which explore numerous key areas. Fibich then deviates from sonata form by composing a modified recapitulation, and modulating to the subdominant key of B-flat major after only six bars. He then treats the recapitulation

almost as a second developmental section, which is an innovation pioneered by Beethoven who was driven by the necessities of the thematic and harmonic complexities of his musical material. The overall AB structure of the modified recapitulation remains intact, however thematic material is presented freely throughout the remainder of the section. These compositional style features show Fibich's creativity and willingness to experiment.

Analysis of the Second Movement ("Scherzo")

Scherzo		Trio	
m. 3	m. 32	m. 122	m. 158
A major		D minor	
A		B	
a	b	k	k
b ²	b ³	k ²	k ²
c	b ⁴	l	l
d	e	m	m ²
e ²	e ³	n	n
f	f ²		
g	g ²		
g ³	h		
C minor		Violin I (tonic)	
BRIDGE		Violin II (dom.)	
A'		Viola (tonic)	
a ²	b	Cello + Bass + Bsn. (dom.)	
b ²	b ³	n ²	n ²
i	j		
j ²	g ⁴		
g ⁵			
CLOSING		CLOSING	
		n ³	
		g ⁶	
		Return to Scherzo	

Two A major chords (Intro)
 Motives are four bars each, except those noted (Intro)
 Five bars (Intro)
 Two bars (Bridge)
 Closing material based on Motive g (Bridge)
 G minor (subdominant) (Trio)
 Fugato (Trio)
 Accelerando. Closing material based on first two bars of fugato subject (Trio)
 Grand Pause (Trio)
 Two bars Adagio (Trio)

Fugato subject:

Figure 4.2. Analysis of the second movement including the fugato subject

The second movement, which typically was a slower movement in a symphony, is instead a Scherzo and Trio in A major and D minor, respectively. Although a fast, scherzo-like second movement was neither new nor unexpected by this point in the nineteenth century, it nevertheless broke from traditional overall symphonic form. As referenced earlier, Hermann Jung, in his article "Zdeněk Fibich and Antonín Dvořák. The Characteristics of their Symphonies," writes: "The Scherzo, which is in 3/4 time, makes easy allusions to the 'Sommernachtstraum' ('Midsummer Night's Dream') by Mendelssohn, while the Trio, of course, incorporates the tempo of a poetic Bohemian polka in straight rhythm, ending with a transition back into a repeat of the Scherzo." The trio section ("Poco meno vivace") is in 2/4 time (Jung's reference to "straight rhythm") and is also a notable deviation from tradition. These observations of compositional and aural similarity are significant and will be addressed in greater detail.

Analysis of the Third Movement ("Adagio non troppo")

Adagio non troppo m. 1	Poco andante m. 27	Adagio m. 43	m. 54	Coda m. 65
D minor	B \flat major	D minor	D major	D minor
A a a b c d e a ² [...]	B f f ² g g ² g ³ [...]	A' a ³ b ² c ² d ² e ²	B' f ³ f ⁴ g ⁴ [...]	A'' a ⁴ a ⁵ e ³

Diagram annotations:

- cellos basses (orange diamond) points to Motive a.
- Variations on Motive a (blue box) points to Motive a.
- Variations on Motive g (blue box) points to Motive g.
- Fortissimo string ostinato above brass melody (blue box) points to Motive g.
- cellos basses (orange diamond) points to Motive g.
- Variations on Motive g (blue box) points to Motive g.
- eng. horn (orange diamond) points to Motive g³.

Motive a:

Motive b:

Motive c:

Motive d:

Motive e:

Motive g:

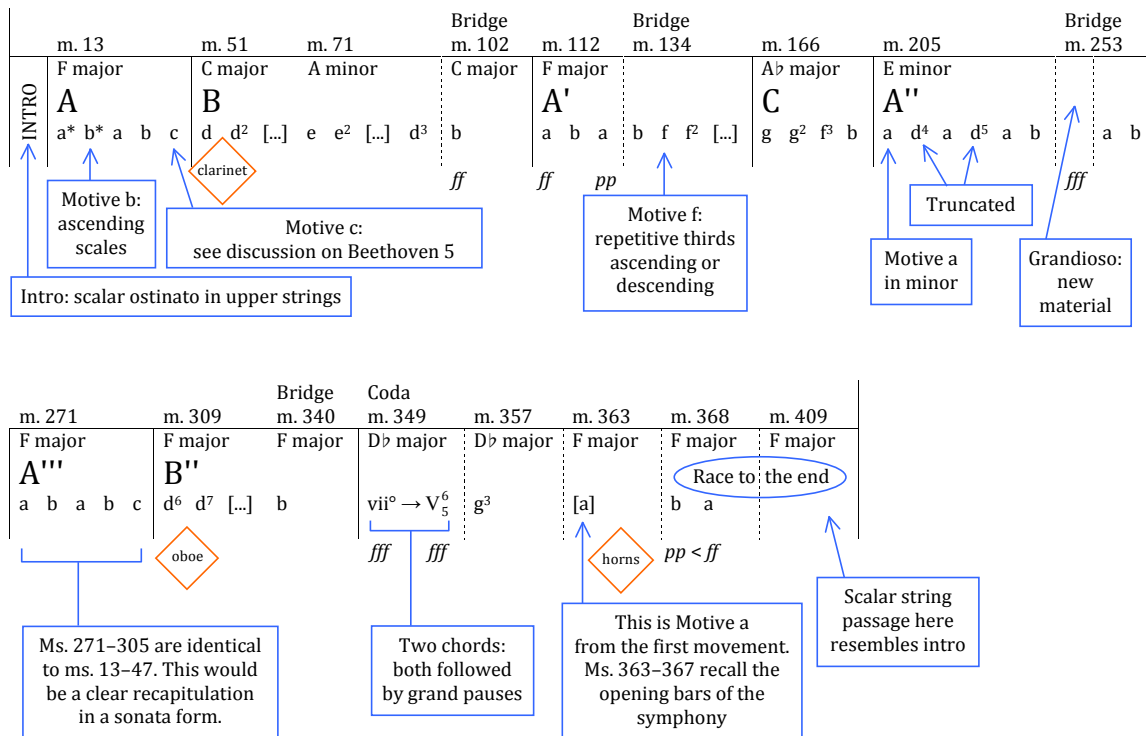
Motive g³:

Figure 4.3. Analysis of the third movement including the primary melodic motives

The third movement, "Adagio non troppo," is in a double variation form. Several well-known German composers including Joseph Haydn pioneered this form. The primary key area (shown as section A in Figure 4.3) begins with a quiet, brooding melody in D minor and progresses in the style of a funeral march; "gravemente alla marcia funebre" is indicated in the score. Section B is in B-flat major, and along with a melody reminiscent of a folk tune, provides a lighter contrast to the darker opening section. In keeping with the double variation form, section A returns, but this time in

fortissimo with broad sixteenth notes in the upper strings employed as a counter-melody. The movement closes with a final return of section B, and then section A as a coda, ending in D minor.

Analysis of the Fourth Movement ("Finale")



* Because Motives a and b are used with such frequency during this movement, iterations of those two Motives are not numbered.

Figure 4.4. Analysis of the fourth movement

The fourth and final movement, "Allegro con fuoco e vivace," is in sonata-rondo form. The primary and secondary key areas (shown as sections A and B respectively in Figure 4.4) have a common tonic/dominant relationship: F major and C major. Section A

returns in F major and then modulates to A-flat major at section C which is a common chromatic-median key relationship. It is not until the return of section A that Fibich begins to truly experiment with the form. The second return of section A is in the unexpected key of E minor. Additionally, all thematic material from the opening section is transformed from major to minor. Eventually, a modulation back to F major occurs, along with a return of section A. At this point, exactly thirty-five measures are identical to the opening section. In a traditional sonata form, this would mark the point of a true recapitulation. Section B returns in F major for one last time before moving onto an extended coda based on thematic material from section A.

With the exception of the few instances mentioned above where the composer deviates from tradition, the overall form of *Symphony No. 1 in F major* is unremarkable. An even closer examination of this work, however, reveals the composer's unique hybrid compositional style which subsequently begins to provide an explanation into the reasons why his music was so often considered derivative.

CHAPTER FIVE:

CZECH MUSICAL INFLUENCES IN *SYMPHONY NO. 1*

Overview

Every source researched for this study, both modern and historical, refers to Zdeněk Fibich as a Czech composer of the Romantic Period. These simple references to nationality and musical time period are provided at the beginning of virtually every general biography on every composer. While such labels may seem benign and informative, they do in fact carry with them significant inferences. They are intended to provide the reader with an instant general idea of what a composer's music is likely to sound like, based on the reader's knowledge of music by other composers of the same nationality and time period.

In the case of Fibich, it is a widely accepted fact that he was a Czech composer and that his music reflects the general style of that ethnicity for the time period in which he lived. In order to provide a balanced approach, a brief examination into how and why his music sounds Czech follows. However, it should be noted that the main focus of this study is to address the elements of his music that sound German, specifically those found in his *Symphony No. 1 in F major*. Fibich's Czech style is examined through a comparison of his first symphony with the ninth symphony of a well-known colleague: Antonín Dvořák (1841–1904).

Folk Music Influence

Both Dvořák and Fibich used folk tunes and dances as inspiration for their compositions. In his book, *The Music of European Nationalism: Cultural Identity and Modern History*, Philip V. Bohlman discusses how folk music inspires composers and in turn can provide a musical identity to a particular culture. In a discourse on Dvořák and his use of folk melodies and rhythms, Bohlman states:

[Dvořák] used dance forms in his orchestral and chamber works and national imagery in tone poems to show the Germans and Austrians that a Czech nation really did exist, even though it was not yet independent...His greatest works, so we often read, do not use folk melodies, but rather they merely take an idea of folk music and use that as the point of departure for true invention and creativity...If the Austro-German tradition could not appreciate Dvořák for the universal meanings embodied by the Czechness in his musical language, the rest of the world, unfettered by the need to repress Czech nationalism, recognized his greatness.³¹

The 'greatness' of Dvořák which Bohlman mentions was due in part to the Czech-inspired folk melodies in his music. Fibich used folk tunes and traditional dance rhythms in much the same way: as inspiration for his own melodic and rhythmic material. Since this was the approach of Fibich and other Czech composers of the time, it is therefore not surprising that there are occasional moments of compositional and aural similarity between the works of these composers.

³¹ Philip V. Bohlman, *The Music of European Nationalism: Cultural Identity and Modern History* (Santa Barbara, Denver, and Oxford: ABC-CLIO, Inc., 2004), 18.

Comparison: *Symphony No. 9* by Dvořák and *Symphony No. 1* by Fibich

At measure 91 in the first movement of *Symphony No. 9 in E minor*, Op. 95, (1893) by Dvořák, a folk-tune-inspired melody made up of two identical four-bar phrases in G Dorian mode is presented by the flute and oboe (Figure 5.1).



Figure 5.1. Dvořák: *Symphony No. 9 in E minor* (I), ms. 91–94

The repetitive rhythm, small melodic range (within a perfect fifth), and modal tonality of this melody all work to heighten its folk-like quality. The eight-bar melody is then repeated by the second violins, after which the composer uses the first two bars of the melody as developmental material (Figure 5.2).

91

Flute *p* *fz* *fz* *fz*

Oboe *p* *fz* *fz* *fz*

Clarinet in A *p*

Bassoon

Horn in C 91 III solo *pp*

Timpani

Violin I 91 *ppp*

Violin II *ppp*

Viola *ppp*

Cello *ppp*

Double Bass *ppp*

Figure 5.2. Dvořák: *Symphony No. 9 in E minor* (I), ms. 91–97

This musical score page covers measures 98 to 104. The instruments and their parts are as follows:

- FLU (Flute):** Starts at measure 98 with a *fz* (forzando) dynamic, then transitions to *pp* (pianissimo) for the remainder of the passage. The part features a melodic line with slurs.
- OBO (Oboe):** Mirrors the flute's dynamics, starting with *fz* and moving to *pp*. It plays a similar melodic line.
- CLA (Clarinets):** Remains silent throughout this section.
- BSN (Bassoons):** Remains silent throughout this section.
- HRN (Horn):** Remains silent throughout this section.
- TIM (Timpani):** Remains silent throughout this section.
- VL1 (Violin I):** Plays a sustained, *ppp* (pianississimo) accompaniment.
- VL2 (Violin II):** Plays a rhythmic, *p* (piano) accompaniment with slurs.
- VLA (Viola):** Plays a rhythmic, *ppp* (pianississimo) accompaniment with *pizz.* (pizzicato) markings.
- VCL (Violoncello):** Plays a sustained, *ppp* (pianississimo) accompaniment.
- BAS (Bass):** Remains silent throughout this section.

Figure 5.2. continued, ms. 98–104

This musical score page covers measures 105 to 111. The instruments and their parts are as follows:

- FLU (Flute):** Measures 105-107 play a melodic line with slurs. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin.
- OBO (Oboe):** Similar to the flute, playing a melodic line with slurs. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin.
- CLA (Clarinet):** Rest throughout.
- BSN (Bassoon):** Rest throughout.
- HRN (Horn):** Rest throughout.
- TIM (Timpani):** Rest throughout.
- VL1 (Violin I):** Measures 105-107 play a melodic line with slurs. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin.
- VL2 (Violin II):** Measures 105-107 play a rhythmic pattern with slurs. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin.
- VLA (Viola):** Measures 105-107 play a rhythmic pattern with slurs. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin.
- VCL (Violoncello):** Measures 105-107 play a rhythmic pattern. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin. The word *arco* is written above the staff.
- BAS (Bass):** Measures 105-107 play a rhythmic pattern. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. Measure 111 plays a note marked *f* with a hairpin. The word *arco* is written above the staff, and *pp* is written below the staff.

Figure 5.2. continued, ms. 105–111

This musical score covers measures 112 to 118. The instruments and their parts are as follows:

- FLU (Flute):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measure 116: *p*; Measures 117-118: Sustained chords.
- OBO (Oboe):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measure 116: *p*; Measures 117-118: Sustained chords.
- CLA (Clarinet):** Measures 112-113: *mp*; Measure 114: *p*; Measure 115: *p*; Measure 116: *p*; Measures 117-118: Sustained chords.
- BSN (Bassoon):** Measures 112-113: *mp*; Measure 114: *p*; Measure 115: *p*; Measure 116: *p*; Measures 117-118: Sustained chords.
- HRN (Horn):** Rests throughout.
- TIM (Timpani):** Rests throughout.
- VL1 (Violin I):** Measures 112-113: Rests; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measures 116-118: Sustained chords.
- VL2 (Violin II):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measures 116-118: Sustained chords.
- VLA (Viola):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measures 116-118: Sustained chords.
- VCL (Violoncello):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measure 116: *pizz.* (pizzicato); Measures 117-118: Sustained chords.
- BAS (Bass):** Measures 112-113: *p*; Measure 114: *f* (with crescendo hairpin); Measure 115: *p*; Measures 116-118: Sustained chords.

Figure 5.2. continued, ms. 112–118

This musical score page covers measures 119 to 124. The instruments and their parts are as follows:

- FLU (Flute):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- OBO (Oboe):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- CLA (Clarinet):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- BSN (Bassoon):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- HRN (Horn):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*. The part is marked "III, IV".
- TIM (Timpani):** Measures 119-120 have rests. From measure 121, it plays a rhythmic pattern of eighth notes, with a dynamic marking of *f*. In measure 124, it plays a single note with a dynamic marking of *p*.
- VL1 (Violin I):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- VL2 (Violin II):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- VLA (Viola):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.
- VCL (Violoncello):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*. The part is marked "arco".
- BAS (Bass):** Measures 119-120 have rests. From measure 121, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*.

Figure 5.2. continued, ms. 119–124

At measure 122 in the Trio section of the second movement of *Symphony No. 1 in F major* by Fibich, a folk-tune-inspired melody similar to the Dvořák example can be found: an eight-bar melody consisting of two identical four-bar phrases presented by the flutes and oboes (Figure 5.3).

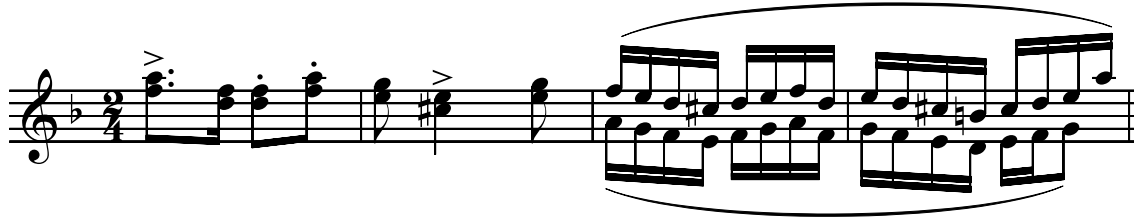


Figure 5.3. Fibich: *Symphony No. 1 in F major* (II), ms. 122–125

As in the Dvořák example, the full eight bars are repeated, although Fibich keeps his melody in the flutes and oboes. Instead of developing a portion of the melody as Dvořák does, Fibich repeats it in its entirety, transposed up a perfect fourth to G minor (Figure 5.4). This section of the Trio is also the same section in which Hermann Jung, as previously mentioned, described as incorporating "the tempo of a poetic Bohemian polka in straight rhythm."³²

These two melodies have compositional commonalities, but more importantly, they have recognizable aural similarities. As a result of their folk-tune-like qualities (namely their tonality, their short ranges, and their simple repeated rhythms), both melodies serve to strengthen the concept of a culturally unique Czech musical style.

³² Jung, 153.

122 Poco meno vivace

Flute *pp* *p* *pp* *p*

Oboe *pp* *p* *pp* *p*

Clarinet in B-flat *p*

Bassoon *pp*

Horn in F I *pp*

II *pp*

III *pp*

IV *pp*

Trumpet in C *pp*

Violin I *pizz.* *p* *pizz.* *p*

Violin II *pizz.* *p* *pizz.* *p*

Viola *pizz.* *p* *arco* *pizz.* *p* *arco*

Cello *pizz.* *p* *arco* *pizz.* *p* *arco*

Double Bass *pizz.* *p* *pizz.* *p*

Figure 5.4. Fibich: *Symphony No. 1 in F major* (II), ms. 122–129

This musical score page covers measures 130 to 137. The instruments and their parts are as follows:

- FLUTE (FLU):** Part 2 (a2). Measures 130-131: *mf*. Measures 132-133: *p*. Measures 134-135: *mf*. Measures 136-137: *mf*.
- OBOE (OBO):** Part 2 (a2). Measures 130-131: *mf*. Measures 132-133: *p*. Measures 134-135: *mf*. Measures 136-137: *mf*.
- CLARINET (CLA):** Part 2 (a2). Measures 130-131: *mf*. Measures 132-133: *p*. Measures 134-135: *mf*. Measures 136-137: *mf*.
- BASSOON (BSN):** Part 2 (a2). Measures 130-131: *p*. Measures 132-133: *p*. Measures 134-135: *p*. Measures 136-137: *p*.
- HRN (Horn):** Parts I, II, III, and IV. Measures 130-131: *p*. Measures 132-133: *p*. Measures 134-135: *p*. Measures 136-137: *p*.
- TRP (Trumpet):** Part 1. Measures 130-131: *p*. Measures 132-133: *p*. Measures 134-135: *p*. Measures 136-137: *p*.
- VL1 (Violin I):** Measures 130-131: *pizz.*. Measures 132-133: *arco*. Measures 134-135: *pizz.*. Measures 136-137: *arco*.
- VL2 (Violin II):** Measures 130-131: *pizz.*. Measures 132-133: *arco*. Measures 134-135: *pizz.*. Measures 136-137: *arco*.
- VLA (Viola):** Measures 130-131: *pizz.*. Measures 132-133: *arco*. Measures 134-135: *pizz.*. Measures 136-137: *arco*.
- VCL (Violoncello):** Measures 130-131: *pizz.*. Measures 132-133: *arco*. Measures 134-135: *pizz.*. Measures 136-137: *arco*.
- BAS (Bass):** Measures 130-131: *p*. Measures 132-133: *p*. Measures 134-135: *p*. Measures 136-137: *p*.

Figure 5.4. continued, ms. 130–137

It is notable that the first two bars of these melodies are actually inversions of one another. This inversion, along with the leaping of thirds in the melodic line, creates an even stronger relationship between the two melodies (Figure 5.5).

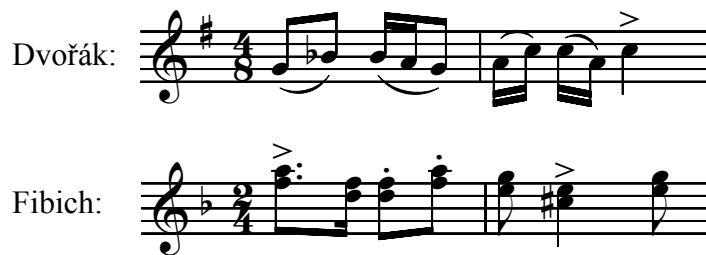


Figure 5.5. Melodic inversion

Fibich composed the melody in this example between 1877 and 1883, which was at least ten years before Dvořák composed his melody. Although research at the present time does not show for certain, it is probable that Dvořák had heard Fibich's first symphony and may even have been familiar with the score. Whether Dvořák was inspired by Fibich's melody is speculative, and ultimately irrelevant to this study. However, the commonalities these two melodies share begin to show a unifying sound that could be considered uniquely Czech.

There is another instance in the same two symphonies where Dvořák and Fibich use folk-tune-inspired melody in a way that connects them. At measure 68 in the third movement of the Dvořák symphony, the opening seven notes of a well-known melody from the *Poco sostenuto* section is similar to a melody in the first movement of the Fibich symphony at measure 177. Both melodies in this comparison are written for flute at the

outset, and then also the oboe in the case of the Dvořák. Additionally, both melodies skip the fourth degree of the scale, essentially outlining a pentatonic scale and thereby strengthening their folk-tune-like qualities. With the exception of a *pianissimo* string accompaniment, very little else in the orchestration is found in common. In spite of this, the similarity between these two passages of music can be heard (Figure 5.6).



Figure 5.6. Melodic comparison

Fibich's reflection of Czech musical style is also found in his use of orchestration and harmony. At measure 27 of the third movement of the first symphony, the composer writes a melodic passage for the woodwinds which features primarily parallel thirds (Figure 5.7). The strings play a subdued accompaniment beneath this melody at the dynamic level of *piano*. A passage in the first twelve bars of the symphony is also orchestrated in a similar manner (Figure 5.8).

Poco andante

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

I

II

III

IV

Timpani

Violin I

Violin II

Viola

Cello

Double Bass

sol \acute{o} dolcissimo

pp

p

p

pp

pp

pp

pizz.

p

pizz.

p

pizz.

p

Figure 5.7. Fibich: *Symphony No. 1 in F major* (III), ms. 27–30

This musical score page covers measures 31 through 35. The instruments are arranged as follows:

- FLU (Flute):** Measures 31-32 are silent. Measures 33-35 feature a melodic line starting with a *p* dynamic, including trills and slurs.
- OBO (Oboe):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 are silent.
- CLA (Clarinets):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment.
- BSN (Bassoon):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment.
- HRN (Horns):** Horns I and II play a sustained chord in measures 31-32. Horns III and IV play a melodic line in measures 31-32. In measures 33-35, all horns play a rhythmic accompaniment.
- VL1 (Violin I):** Measures 31-32 feature a melodic line with slurs and *arco divisi* markings. Measures 33-35 feature a rhythmic accompaniment with *tr* (trill) markings.
- VL2 (Violin II):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment.
- VLA (Viola):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment.
- VCL (Violoncello):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment with *arco* markings.
- BAS (Bass):** Measures 31-32 feature a melodic line with slurs. Measures 33-35 feature a rhythmic accompaniment with *arco* markings.

Figure 5.7. continued, ms. 31–35

This musical score page covers measures 36 through 39. The instruments and their parts are as follows:

- FLU (Flute):** Measures 36-38 are silent. In measure 39, it plays a *p* (piano) note with a *cresc.* (crescendo) hairpin.
- OBO (Oboe):** Measures 36-38 play a melodic line starting on a *p* dynamic. In measure 39, it plays a *p* note with a *cresc.* hairpin.
- CLA (Clarinets):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, they play a *p* note with a *cresc.* hairpin.
- BSN (Bassoon):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, they play a *p* note with a *cresc.* hairpin.
- HRN (Horns):**
 - I, II:** Measures 36-38 are silent. In measure 39, they play a *p* note with a *cresc.* hairpin.
 - III, IV:** Measures 36-38 play a rhythmic accompaniment. In measure 39, they play a *p* note with a *cresc.* hairpin.
- TRP (Trumpet):** Measures 36-38 are silent. In measure 39, it plays a *pp* (pianissimo) note.
- VL1 (Violin I):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, it plays a *p* note with a *cresc.* hairpin.
- VL2 (Violin II):** Measures 36-38 play a rhythmic accompaniment. In measure 39, it plays a *p* note with a *cresc.* hairpin, featuring sixteenth-note patterns.
- VLA (Viola):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, it plays a *p* note with a *cresc.* hairpin, featuring triplet patterns.
- VCL (Violoncello):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, it plays a *p* note with a *cresc.* hairpin.
- BAS (Bass):** Measures 36-38 play a melodic line with a *p* dynamic. In measure 39, it plays a *p* note with a *cresc.* hairpin, marked *pizz.* (pizzicato) and *arco* (arco).

Figure 5.7. continued, ms. 36–39

This musical score page covers measures 40 to 42. The instruments and their parts are as follows:

- FLU (Flute):** Measures 40-42, marked *poco a poco ritard.*
- OBO (Oboe):** Measures 40-42, marked *poco a poco ritard.*
- CLA (Clarinet):** Measures 40-42, marked *f* and *a2*.
- BSN (Bassoon):** Measures 40-42, marked *f* and *a2*.
- HRN (Horn):**
 - I: Measures 40-42, marked *poco a poco ritard.*
 - II: Measures 40-42, marked *poco a poco ritard.*
 - III: Measures 40-42, marked *poco a poco ritard.*
 - IV: Measures 40-42, marked *poco a poco ritard.*
- TRP (Trumpet):** Measures 40-42, marked *a2*.
- TBN (Tuba):**
 - I: Measures 40-42, marked *p*.
 - II: Measures 40-42, marked *p*.
 - III: Measures 40-42, marked *p*.
- TIM (Timpani):** Measures 40-42, marked *p*.
- VLA (Violin):**
 - VLA1: Measures 40-42, marked *poco a poco ritard.*
 - VLA2: Measures 40-42, marked *poco a poco ritard.*
- VCL (Viola):** Measures 40-42.
- BAS (Bass):** Measures 40-42.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. The violins feature sixteenth-note patterns with triplets and sextuplets.

Figure 5.7. continued, ms. 40–42

The image displays a page of musical notation for the first movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** Part 5, marked *dolce* and *p*. It features a melodic line with slurs and a triplet in the third measure.
- Clarinet in Bb:** Part 5, marked *p*. It has a triplet in the third measure.
- Bassoon:** Part 5, marked *p*. It has a triplet in the third measure.
- Horn in F:** Parts I, II, III, and IV. Part I is marked *p*. Parts III and IV have a triplet in the first measure.
- Violin II:** Part 5, marked *p*. It plays a rhythmic pattern of eighth notes with slurs and triplets.
- Viola:** Part 5, marked *p*. It plays a melodic line with slurs and triplets.
- Cello:** Part 5, marked *p*. It plays a rhythmic pattern of eighth notes with slurs and triplets.
- Double Bass:** Part 5, marked *pizz.* and *p*. It plays a simple rhythmic pattern.

Figure 5.8. Fibich: *Symphony No. 1 in F major* (I), ms. 5–8

This orchestration technique of winds in thirds over a simple string accompaniment has been identified as a Czech musical style trait by Patrick F. Devine, who, in an article briefly discussing the second and third symphonies of Fibich, writes:

History has judged Fibich's music to be less Czech than Smetana's or Dvořák's, and anyone seeking native melodies or folk dances such as the *furiant* in these two symphonies will be disappointed. However, on a more local level the composer taps into certain elements and gestures which are attributed to the two older composers; these include the familiar use of parallel thirds in woodwind instruments over a static string support...I argue that contrary to received opinion this music *does* sound Czech at times, if largely by association.³³

As shown in Figures 5.7 and 5.8, this style trait is also reflected in the first symphony.

There are no direct quotations of native melodies or folk dances to be found. Instead, Fibich takes the idea of a folk melody or rhythm and skillfully crafts his own material as his fellow Czech composers did. These examples allude to the premise that Fibich's music, and in particular, his first symphony, does reflect a style that could be considered uniquely Czech.

³³ Patrick F. Devine, "The Fin-de-Siècle Symphonies of Zdeněk Fibich: Parallels and Contrasts," *Musicologica Olomucensia* (Olomouc, Czech Republic: Palacký University Press, 2010), 85.

CHAPTER SIX:

GERMAN MUSICAL INFLUENCES IN *SYMPHONY NO. 1*

Overview

Because of Fibich's extensive German musical training as well as his dual ethnicity, it may not be surprising that his music reflects the works of German composers as well as Czech composers. As will be detailed below, these moments of aural similarity between Fibich and other composers are often brief. However, critiques, both historical and modern, show that these moments of similarity are long enough to catch some listeners' attention, subsequently leading to a perception that Fibich's music is derivative. According to Devine, Fibich's work is always original and never approaches the point of copying another composer's work.³⁴

Comparison: *Symphony No. 5* by Beethoven and *Symphony No. 1* by Fibich

In comparing *Symphony No. 5 in C minor*, Op. 67, (1808) by Beethoven and *Symphony No. 1 in F major* by Fibich, passages of similar dynamic contrast and orchestral texture are identified which link the two works together. Beginning at measure 389 in the first movement of the Beethoven, a rapid succession of accented repeated eighth notes in all the strings is presented *fortissimo* (Figure 6.1). An abrupt silence throughout the orchestra is followed by the symphony's iconic rhythmic motive which was introduced at the beginning of the piece, but in this instance at the dynamic level of

³⁴ Devine, 85.

piano. Another dramatic silence is then followed by a return of the previously heard *fortissimo* eighth-note texture, and then a third moment of silence.

The image displays a page of a musical score for Beethoven's Symphony No. 5 in C minor, measures 380-392. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute, Oboe, Clarinet in B, Bassoon, Horn in F, Trumpet in C, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is C minor (three flats) and the time signature is 3/4. The score begins at measure 380. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a rhythmic eighth-note pattern. The strings (Violins, Violas, Cellos, Double Bass) play a similar eighth-note pattern. The brass (Horns, Trumpets) play a sustained chord. The Timpani play a rhythmic pattern. The dynamic markings are *sf* (sforzando) for measures 380-384 and *ff* (fortissimo) for measures 385-392. The score shows a dramatic increase in volume and intensity.

Figure 6.1. Beethoven: *Symphony No. 5 in C minor* (I), ms. 380–392

This musical score page covers measures 393 to 404. The instruments and their parts are as follows:

- FLU (Flute):** Measures 393-394 are silent. From measure 395, it plays a series of chords marked *ff*.
- OBO (Oboe):** Measures 393-394 are silent. From measure 395, it plays a melodic line with slurs, marked *ff*.
- CLA (Clarinet):** Measures 393-394 are silent. From measure 395, it plays chords marked *ff*. An *a2* marking is present above the staff in measure 393.
- BSN (Bassoon):** Measures 393-394 are silent. From measure 395, it plays chords marked *ff*.
- HRN (Horn):** Measures 393-394 are silent. From measure 395, it plays a melodic line marked *ff*.
- TRP (Trumpet):** Measures 393-394 are silent. From measure 395, it plays a melodic line marked *ff*.
- TIM (Timpani):** Measures 393-394 are silent. From measure 395, it plays a rhythmic pattern marked *ff*.
- VL1 (Violin I):** Measures 393-394 are silent. From measure 395, it plays a tremolo pattern marked *ff*.
- VL2 (Violin II):** Measures 393-394 are silent. From measure 395, it plays a tremolo pattern marked *ff*.
- VLA (Viola):** Measures 393-394 are silent. From measure 395, it plays a tremolo pattern marked *ff*.
- VCL (Violoncello):** Measures 393-394 are silent. From measure 395, it plays a rhythmic pattern marked *ff*.
- BAS (Bass):** Measures 393-394 are silent. From measure 395, it plays a rhythmic pattern marked *ff*.

Figure 6.1. continued, ms. 393–404

This technique of abrupt dynamic and textural contrasts is a commonly recognized signature of Beethoven's musical language. In an examination of the second movement of Beethoven's *Piano Quartet No. 1 in E-flat major*, WoO 36, composed in 1785, Barry Cooper writes: "This is an unmistakably Beethovenian movement and arguably the best in the whole set; its powerful, driving rhythms, sharp dynamic contrasts and incessant sense of urgency and seriousness mark a new and original sound in the Classical style, and one that was to be greatly exploited in his later music."³⁵

Beginning at measure 38 in the fourth movement of Fibich's first symphony, a melody composed of a rapid succession of *fortissimo* eighth notes occurs and is followed immediately by silence (Figure 6.2). This is similar to the passage in the Beethoven example. The Fibich passage continues, and, as in the Beethoven, moves from moments of great volume and full texture to instances of silence broken only by softer motivic development.

³⁵ Barry Cooper, *Beethoven* (New York: Oxford University Press), 125.

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major (IV)*, measures 35 through 39. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn I, II, III, IV, Trumpet in F, Trombone I, II, III, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The music is written in 4/4 time. The key signature has one sharp (F#), indicating F major. The score shows a rhythmic pattern of eighth notes, often with accents (>) and dynamic markings of fortissimo (fff) and forte (f). There are also some markings like 'a2' and 'a3' above certain notes. The page number 35 is visible at the beginning of the first staff.

Figure 6.2. Fibich: *Symphony No. 1 in F major (IV)*, ms. 35–39

This musical score covers measures 40 to 45. The instruments and their parts are as follows:

- Woodwinds:** PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), HRN I-IV (Horn), TRP (Trumpet), TBN I-III (Tuba/Euphonium).
- Brass:** TBN I-III (Tuba/Euphonium).
- Strings:** VI.1, VI.2, VLA, VCL, BAS.
- Percussion:** TIM (Timpani).

The score is in 4/4 time with a key signature of one sharp (F#). The dynamics are marked as follows:

- Measures 40-41: *pp* (pianissimo) for strings and woodwinds.
- Measure 42: *ff* (fortissimo) for woodwinds and strings.
- Measures 43-44: *fz* (forzando) for woodwinds and strings.
- Measure 45: *pp* (pianissimo) for strings and woodwinds.

The woodwind parts (PIC, FLU, OBO, CLA, BSN) feature a melodic line starting in measure 42, marked *ff* and *fz*. The string parts (VI.1, VI.2, VLA, VCL, BAS) provide a rhythmic accompaniment, marked *pp* and *ff*. The brass parts (TBN I-III) are mostly silent, with some *fz* markings in measures 43-44. The timpani part (TIM) is also mostly silent, with some *fz* markings in measures 43-44.

Figure 6.2. continued, ms. 40–45

The two passages sound similar to one another by nature of the compositional elements they have in common. Audiences and music critics of the late-nineteenth century may have noticed a resemblance to the Beethoven fragment upon hearing the Fibich passage in this example, in spite of its brevity. This aural similarity may then have contributed to the general perception among Czechs that Fibich's music sounded too 'German' for a Czech composer, and among Germans that his music didn't sound 'Czech' enough.

Comparison: *Symphony No. 7* by Beethoven and *Symphony No. 1* by Fibich

At measure 214 of the second movement of *Symphony No. 7 in A major*, Op. 92, (1812) by Beethoven, the opening theme of the movement is presented *fortissimo* in the strings and brass (Figure 6.3). Above this melody, the woodwinds provide a counter-melody of running sixteenth notes, primarily scalar, and also *fortissimo*. This eight-bar excerpt is in A minor and is the apex of the overall arching form of the movement. This movement and its main theme are well-known, and unmistakable to those who are familiar with Beethoven's symphonies.

The image displays a page of a musical score for Beethoven's Symphony No. 7 in A major, second movement, measures 214 to 221. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Part 2 (a2), marked *ff*. It features a rapid, rhythmic sixteenth-note pattern.
- Oboe:** Marked *ff*. It plays a similar rhythmic pattern to the flute.
- Clarinet in A:** Marked *ff*. It plays a rhythmic pattern similar to the woodwinds.
- Bassoon:** Marked *ff*. It plays a rhythmic pattern similar to the woodwinds.
- Horn in E:** Marked *ff*. It plays a series of chords and single notes.
- Trumpet in D:** Marked *ff*. It plays a series of chords and single notes.
- Timpani:** Marked *ff*. It plays a rhythmic pattern of eighth notes.
- Violin I:** Marked *ff* and *ten.* It plays a series of chords and single notes.
- Violin II:** Marked *ff* and *ten.* It plays a series of chords and single notes.
- Viola:** Marked *ff* and *ten.* It plays a series of chords and single notes.
- Cello:** Marked *ff* and *ten.* It plays a series of chords and single notes.
- Double Bass:** Marked *ff* and *ten.* It plays a series of chords and single notes.

The music is in 2/4 time and features a powerful, rhythmic passage with *ff* (fortissimo) and *ten.* (tutti) markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 6.3. Beethoven: *Symphony No. 7 in A major* (II), ms. 214–221

At measure 43 of the third movement of the first symphony, Fibich composes a seven-bar passage similar to the Beethoven excerpt above (Figure 6.4). In this case, Fibich places his melody from the opening of the movement in the woodwinds and brass with the strings providing the sixteenth-note scalar counter-melody, reminiscent of the Beethoven example. The key is D minor, and the full orchestra plays at the dynamic level of *fortissimo*. As in the Beethoven excerpt, this point is the apex of the overall arching form of the movement. Upon hearing this passage in Fibich's first symphony, audiences and music critics may have noticed its resemblance to Beethoven, and consequently labeled the music as derivative. However, it is this author's opinion that Fibich was consciously emulating this particular passage from Beethoven's *Symphony No. 7*, and, as a consequence, developing his own unique hybrid musical style.

Tempo I. [Adagio]

8^{va}

43

Flute *ff* 3 3 3 3

Oboe *ff* 3 3 3 3

English Horn

Clarinet in B \flat *ff* *marcato* a2

Bassoon *ff*

43

Tempo I. [Adagio]

Horn in F I II *ff*

III IV *ff*

Trumpet in C *ff* *marcato* a2

Trombone I II *ff* *marcato*

III *ff*

43

Timpani *ff* 3

43

Harp *ff*

43

Tempo I. [Adagio]

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Double Bass *ff*

Figure 6.4. Fibich: *Symphony No. 1 in F major* (III), ms. 43–45

The image displays a page of a musical score, labeled "Figure 6.4. continued, ms. 46-49". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: FLU (Flute), OBO (Oboe), ENG (English Horn), CLA (Clarinet), BSN (Bassoon), HRN I, II, III, IV (Horns), TRP (Trumpet), TBN I, II, III (Trombones), TIM (Timpani), HRP (Harp), VL1 (Violin I), VL2 (Violin II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 46. The Flute and Oboe parts feature prominent triplet patterns. The Clarinet part has a melodic line with some slurs. The Bassoon part has a rhythmic pattern. The Horns and Trombones play block chords. The Trumpet part has a melodic line with an "a2" marking. The Timpani part has a simple rhythmic pattern. The Harp part has a complex, arpeggiated texture. The Violins, Viola, and Violoncello parts have a dense, rhythmic texture. The Bass part has a simple rhythmic pattern. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is in a 4/4 time signature. The score is written in a standard musical notation with various dynamics and articulations.

Figure 6.4. continued, ms. 46-49

Comparison: *Symphony No. 4* by Brahms and *Symphony No. 1* by Fibich

Another example of aural similarity, found between Fibich and a prominent and iconic German composer, is heard by comparing an excerpt from the fourth movement of *Symphony No. 4 in E minor*, Op. 98, by Brahms, and an excerpt from the first movement of *Symphony No. 1* by Fibich. Completed only a year apart (the Fibich in 1883 and the Brahms a year later in 1884), the two symphonies share several qualities which are worth noting. The instrumentation for both is nearly identical. The two movements being compared are in different keys but do share the same 3/4 time signature. Although these general qualities are not unique for the time period, they do become relevant when examining the two pieces of music in a search for similarities.

At measure 65 in the Brahms, the violins begin a sixteenth-note melodic line with the winds, horns, and lower strings providing a harmonic foundation (Figure 6.5). This melody and harmonic construct continues at the dynamic level of *forte* for four bars and then ends with a *fp*. The four-bar phrase is harmonically, melodically, and sequentially characteristic of a linear intervallic pattern of two measures each. There is a mediant relationship between the first two bars and the second two bars of the linear intervallic pattern, with the latter two bars transposed up a minor third.

Musical score for Brahms' Symphony No. 4 in E minor (IV), measures 65-69. The score is arranged in a standard orchestral format with the following parts and dynamics:

- Flute:** Measures 65-69. Dynamics: *mf*, *sf*, *sf*. Includes a trill marked *a2* in measure 65.
- Oboe:** Measures 65-69. Dynamics: *mf*, *sf*, *sf*.
- Clarinet in A:** Measures 65-69. Dynamics: *mf*, *sf*, *sf*, *sf*, *sf*.
- Bassoon:** Measures 65-69. Dynamics: *mf*, *sf*, *sf*, *sf*, *sf*.
- Horn in F:** Measures 65-69. Dynamics: *f*, *fp*.
- Violin I:** Measures 65-69. Dynamics: *f*, *sf*, *sf*, *fp*.
- Violin II:** Measures 65-69. Dynamics: *f*, *sf*, *sf*, *fp*.
- Viola:** Measures 65-69. Dynamics: *f*, *sf*, *sf*, *fp*.
- Cello:** Measures 65-69. Dynamics: *f*, *sf*, *sf*, *fp*.
- Double Bass:** Measures 65-69. Dynamics: *f*, *sf*, *sf*, *fp*.

Figure 6.5. Brahms: *Symphony No. 4 in E minor (IV)*, ms. 65–69

At measure 49 of the Fibich, we find a notably similar passage to the Brahms excerpt (Figure 6.6). Fibich composes a sixteenth-note melodic line in the upper strings, supported by the winds, brass, and basses. As in the Brahms, this passage contains a four-bar linear intervallic pattern of two measures each with a rising mediant harmonic relationship between the first two bars and the last two bars. The pattern then ends and moves from *forte* to *p subito*. Additionally, the minor and major seconds and continuing oscillating character of the melody in the Brahms (starting on beat two of measure 65), parallels Fibich's treatment of his melody. This strengthens the aural similarity between these two passages of music. A side-by-side comparison of their harmonic progressions also shows how similar the two passages are (Figures 6.7 and 6.8).

When used separately, these compositional elements do not refer the listener to any particular composer. However, when all are used in combination, a more defined musical style emerges, which could link the two pieces aurally. It is possible that audiences and music critics in the years following the Brahms symphony premiere might have made a connection to that composer upon hearing Fibich's first symphony because the Brahms passage in this example is well known. This connection could have led to the perception that Fibich's music was derivative. However, it is this author's opinion that such moments of aural similarity will naturally occur due to Fibich's hybrid Czech/German musical style, particularly in light of his ethnic background and influential German musical training.

The image shows a page of a musical score for Fibich's *Symphony No. 1 in F major (I)*, measures 49-53. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (F major), and the time signature is 3/4. The score begins at measure 49. The Piccolo part starts with a forte (*f*) dynamic and includes a second octave (*a2*) marking. The Flute, Oboe, and Bassoon parts also start with *f*. The Clarinet in Bb part starts with *f* and includes a *p subito* marking at the end of the page. The Horn in F parts (I, II, III, IV) and Trumpet in C parts start with *f*. The Trombone parts (I, II, III) start with *f*. The Violin I and Violin II parts start with *f* and include a *pizz.* marking and a *p subito* marking at the end of the page. The Viola part starts with *f* and includes a *p subito* marking at the end of the page. The Cello and Double Bass parts start with *f* and include a *pizz.* marking, a triplet (*3*), and a *p subito* marking at the end of the page.

Figure 6.6. Fibich: *Symphony No. 1 in F major (I)*, ms. 49–53

e: i ii^{°7} III ii^{°7} vii^{°7}/V i₄⁶

Figure 6.7. Brahms: *Symphony No. 4 in E minor* (IV), ms. 65–70.

D: I vi₃⁶ ii⁷ V₅⁶/III III III⁺ iv⁷ V₅⁶/V v

Figure 6.8. Fibich: *Symphony No. 1 in F major* (I), ms. 49–53.

Although these harmonic progressions are not unique, when combined with the additional elements these two passages share in common (melodic contour, ascending bass line, dynamics, orchestration, texture, minor key, duration of the passage), a case for their aural similarities can be made. It should be noted as well that the aural similarities are unlikely to have been noticed immediately because the two symphonies were completed only a year apart from one another and were new to audiences. However, at the time of Fibich's death in 1900, the Brahms symphony was well known, particularly after having been performed countless times over the preceding sixteen years. Listeners at that time may have noticed a resemblance to the Brahms upon hearing this passage

from the Fibich symphony, thus contributing to the perception that Fibich's music is derivative.

Comparison: "Scherzo" from *Ein Sommernachtstraum* by Mendelssohn and *Symphony No. 1* by Fibich

As mentioned in Chapter Two, Hermann Jung observed that the scherzo section in the second movement of *Symphony No. 1* by Fibich makes "easy allusions to the 'Sommernachtstraum' ('Midsummer Night's Dream') by Mendelssohn."³⁶ The opening eight bars of the scherzos from both works (minus the two-bar introduction in the Fibich) share the following musical elements: a quiet dynamic level, a common meter, light articulation, a relatively thin orchestral texture, similar tempos, and both are conducted in one (Figures 6.9 and 6.10).

Since Jung provided no specifics, it is impossible to know for certain to which section of the Mendelssohn he was referring. This author concedes that it is possible Jung heard a completely different reference to *Ein Sommernachtstraum* (1826) in the Fibich scherzo. The Mendelssohn scherzo is only one suggested possible selection based on the identifiable musical elements they have in common. Ultimately, the most important point is that Jung nevertheless *did hear* the influence of a German composer on the work of Fibich and it was significant enough for him to make note of it.

³⁶ Jung, 153.

1

Flute *p*

Oboe

Clarinet in B \flat *p*

Bassoon *p*

Horn in F

a2

9

FLU

OBO *p*

CLA

BSN

HRN *p*

a2

Figure 6.9. Mendelssohn: "Scherzo" from *Ein Sommernachtstraum*, ms. 1–16

The image displays a page of a musical score for the second movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the instruments are: Flute, Oboe, Clarinet in A, Horn in F I, II, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a measure marked with a '3' above the staff, indicating a triplet. Various dynamic markings are present, including *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato). The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts have similar melodic lines. The Horns play a sustained harmonic accompaniment. The Violins and Violas play a rhythmic accompaniment of eighth notes. The Cello and Double Bass parts are also present, with the Double Bass part marked *pizz.* in the later measures.

Figure 6.10. Fibich: *Symphony No. 1 in F major* (II), ms. 3–11

Comparison to Stylistic Characteristics of Anton Bruckner

According to Patrick F. Devine in his article on the second and third symphonies of Fibich, Anton Bruckner (1824–96) is the inspirational source for several musical elements in Fibich's symphonies:

Although one is reminded of Brahms and Tchaikovsky by occasional features in Fibich's symphonies, the most marked influence comes from the symphonic oeuvre of Anton Bruckner. Whether or not these influences are consciously emulated is not important, as the Czech composer sounds sufficiently distinct so as never to suggest a direct connection with the Austrian. Nevertheless quite a number of traits could be pointed out, including the use of tremolando-type openings, chorale phrases for wind and brass, the combination of a theme with its

own inversion, arrangement of the orchestral forces in blocks, ornamental triplet figures and sequential falling sevenths.³⁷

A closer look at Fibich's first symphony reveals three of the Bruckner style features identified by Devine.

The opening of the first movement is written for violas playing unmeasured tremolo on a dominant C pedal, along with the fourth horn (Figure 6.11).

The musical score for the first four measures of Fibich's Symphony No. 1 in F major, first movement, is shown. The tempo is *Allegro moderato*. The key signature has one flat (F major). The score is in 3/4 time. The parts shown are Horn in F (I and II), Violin II, Viola, and Cello (divisi). The Horn in F part (I and II) starts with a *p* dynamic. The Violin II part starts with a *p* dynamic and features triplet figures. The Viola part starts with a *fp* dynamic and features unmeasured tremolos. The Cello part (divisi) starts with a *pp* dynamic and features unmeasured tremolos. The tempo marking *Allegro moderato* is at the top. The dynamic markings *p*, *fp*, *pp*, and *triquillo* are used throughout. The triplet figures are marked with a '3' above the notes.

Figure 6.11. Fibich: Symphony No. 1 in F major (I), ms. 1–4

³⁷ Devine, 85.

At measure 28 of the fourth movement of the first symphony, Fibich composes the opening theme of the movement in a chorale-like setting in the winds and brass (Figure 6.12).

The image displays a page of a musical score for measures 28-35 of the fourth movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F I, II, Horn in F III, IV, Trumpet in F, Trombone I, II, Trombone III, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The music is marked with a forte dynamic (*ff*) and features a chorale-like setting of the opening theme in the winds and brass. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 6.12. Fibich: *Symphony No. 1 in F major (IV)*, ms. 28–35

At measure 138 of the second movement, the violas and first bassoon play the inversion of a theme simultaneously being played by the violins and oboes (Figure 6.13). This combination of a theme with its own inversion continues through measure 153 and is passed between numerous instruments of the orchestra.

The image displays a page of musical notation for measures 138 through 145 of the second movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with nine staves. From top to bottom, the staves are for Oboe, Clarinet in B-flat, Bassoon, Horn in F I, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe and Bassoon parts feature a melodic line with an inversion marked 'a2'. The Violin I and II parts play the original theme, with 'arco' and 'divisi' markings. The Viola, Cello, and Double Bass parts provide harmonic support with sustained notes.

Figure 6.13. Fibich: *Symphony No. 1 in F major* (II), ms. 138–145

This musical score page covers measures 146 to 153. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 146-153, starting with a *mf* dynamic. Includes a *tr* (trill) marking in measure 147.
- Oboe (Ob.):** Measures 146-153, starting with a *mf* dynamic. Includes a *tr* marking in measure 147.
- Clarinet (CLA):** Measures 146-153, starting with a *mf* dynamic. Includes *a2* (second octave) markings in measures 148 and 149.
- Bassoon (Bsn.):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.
- Violin I (Vln. I) and Violin II (Vln. II):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.
- Viola (Vla.):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.
- Cello (Vc.):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.
- Double Bass (D.B.):** Measures 146-153, starting with a *mf* dynamic. Includes a *f* dynamic marking in measure 149.

Figure 6.13. continued, ms. 146–153

Fugato

The fugue, as a compositional technique and stand-alone form, reached its zenith with the works of J. S. Bach. Later composers incorporated fugal writing into their works, including, but not limited to, large orchestral works. For example, in his third, seventh, and ninth symphonies, Beethoven used fugato as a means of formal development as well as heightening dramatic tension.

In the development of the second movement of Fibich's first symphony, the composer introduces a fugato (Figure 6.14). Beginning in the first violins, the four-bar subject is passed through the string section from top to bottom. When the cellos,

The image displays two systems of a musical score for a fugato. The first system, starting at measure 158, shows the subject being introduced by Violin I. The notation includes dynamic markings 'pp' and 'equalmente', and the instruction 'con sord.'. The subject is then passed to Violin II in measure 163. The second system, starting at measure 164, shows the subject being passed to Viola in measure 168, and finally to Cello and Double Bass in measure 169. The dynamic markings 'pp' and 'con sord.' are repeated for the Viola part.

Figure 6.14. Fibich: *Symphony No. 1 in F major* (II) ms. 158–169

basses, and second bassoon play the fourth and final statement of the subject, the fugato abruptly ends with a *fortissimo* timpani solo (Figure 6.15). Incidentally, a fugal passage at m. 195 in the second movement of Beethoven's ninth symphony is interrupted by the timpani in a similar manner.

The image shows a page of a musical score for Fibich's Symphony No. 1 in F major (II), measures 170-177. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), I II (Trumpets I and II), HRN III IV (Horns III and IV), TRP (Trumpet), I II III (Trombones I, II, and III), TIM (Timpani), PER (Percussion), VL1 (Violin I), VL2 (Violin II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 170. The woodwinds and strings play a complex rhythmic pattern, with dynamics ranging from *mf* (mezzo-forte) to *f* (forte). The timpani part features a *ff* (fortissimo) solo starting in measure 175. The percussion part has a *ff* (fortissimo) solo starting in measure 176. The score ends at measure 177. There are some markings like 'a2' above the woodwind staves.

Figure 6.15. Fibich: *Symphony No. 1 in F major* (II) ms. 170–177

Many symphonic works of the nineteenth century incorporated fugal writing, so the inclusion of a fugato in Fibich's first symphony is not unique. Since many German composers were pioneers of contrapuntal passagework, a fugato could be considered a Germanic musical style trait by association. If audiences or music critics of the time had noticed the fugato in Fibich's first symphony, it might have lead to the perception that the Czech composer was consciously trying to imitate German composers. It is this author's opinion that Fibich was indeed trying to generate German credibility for his music by emulating the works of Beethoven and other great composers.

In regard to the musical examples discussed in this study, research is unclear whether Fibich was intentionally referring to any specific piece or composer. These similarities may simply be coincidental, or part of the composer's evolving hybrid musical style. However, as this study has shown, moments of aural similarity between the music of Fibich and other German composers have been noticed by listeners, and may have had an effect on the overall perception of his music.

CHAPTER SEVEN:

CONCLUSION

The analysis of *Symphony No. 1 in F major* in this study, along with its detailed comparison to music of other prominent composers, show that the work contains commonalities with compositions by both Czech and German composers. These findings, in addition to the sources cited herein, support the premise that an amalgamation of musical styles is a characteristic of Fibich's compositional language.

Intentionally or not, Fibich punctuated much of his music with passages that were compositionally and aurally similar to sections of works by prominent German composers. Because Fibich was Czech and German, he may have drawn from the best of both of his musical ethnicities and experiences, and in a way, became a 'hybrid composer' in the process. For music critics, patrons, and performers of the time, this synthesis of styles may explain why his music was often heard as derivative in nature. For Fibich, this synthesis of styles could have been the natural evolution of his unique musical language, as composers are often products of their own backgrounds and environments.

The research of Reitterová and Velek shows that Fibich had difficulty getting his music performed during his lifetime, and that "incomparably fewer works by Fibich were performed in Vienna than by other Czech composers."³⁸ Research for this study similarly shows that very few concert programs today include any works by Fibich. Nationalistic biases of the nineteenth century may have contributed to Fibich's music being performed

³⁸ Reitterová and Velek, 61.

less during his lifetime in relation to that of his Czech peers. Nationalism may also play a less explicit role in Fibich's dearth of recognition today simply because his music is perceived as not as 'Czech' as other Czech composers.

Composers of the nineteenth century were aware of the nationalistic collective thoughts of European peoples and some strove to develop a musical sound that could be directly associated with their own particular heritage. We know this is true when we consider the words of Bedřich Smetana:

And the aim is to prove that we Czechs are not only performing artists, as other nations call us, and, as they say, that our talent rests only in our fingers and not in our brains; but that we are gifted with creative force, yes, that we have also our own and particular music.³⁹

Not only does the music of Fibich embody, as Smetana describes it, that "particular music" which is considered as Czech, but also that "particular music" which is considered as German. While Fibich's audiences and critics during the nineteenth century may have listened to his music with a nationalistic bias, an enlightened modern world should discard such prejudices out of hand. For ultimately, this synthesis of musical styles, possibly once considered a weakness, this author asserts, should be admired as one of Zdeněk Fibich's greatest strengths.

³⁹ Jiří Berkovec, *The Praise of Music: Five Chapters on Czech Music and Musicians* (Prague: Orbis, 1975), 61.

APPENDIX

Symphony No. 1 in F major, Op. 17, by Zdeněk Fibich (in full score)

- I. Allegro moderato (p. 83)
- II. Scherzo (p. 128)
- III. Adagio non troppo (p.148)
- IV. Finale (p. 163)

Instrumentation:

Piccolo
Flute (2)
English Horn
Oboe (2)
Clarinet in B-flat (2)
Bassoon (2)
Horn (4)
Trumpet in C (2)
Trombone (3)
Tuba
Timpani
Percussion
Harp
Violin I
Violin II
Viola
Cello
Bass

This study edition of the full score of *Symphony No. 1 in F major* was prepared by the author as a supplemental reference for this project and for educational purposes only.
It is not intended to be used in a performance setting.

Fibich: *Symphony No. 1 in F major (I)*

Allegro moderato

Piccolo

Flute *dolce* *p*

Oboe

Clarinet in B *p*

Bassoon *p*

I *p*

II *p*

Horn in F

III *fp*

IV *p*

Trumpet in C

I

II

Trombone

III

Timpani

Harp

Violin I *p*

Violin II *pp* *triquillo*

Viola *fp* *pp* *triquillo*

Cello *pp* *triquillo*

Cello *pp* *divisi*

Double Bass *pizz.* *p*

Fibich: *Symphony No. 1 in F major* (I)

The musical score for Fibich's *Symphony No. 1 in F major* (I) on page 84 features the following instruments and parts:

- PIC**: Piccolo
- FLU**: Flute
- OBO**: Oboe
- CLA**: Clarinet
- BSN**: Bassoon
- I, II, III, IV**: Horns
- TRP**: Trumpet
- I, II, III**: Trombones
- TIM**: Timpani
- HRP**: Harp
- VL1, VL2**: Violins
- VLA**: Viola
- VCL**: Violoncello
- VCL**: Violoncello (second part)
- BAS**: Bass

The score spans measures 9 to 14. Key musical features include:

- Measures 9-10**: Flute and Oboe play a melodic line with slurs and accents. Bassoon and Bass play a rhythmic pattern of eighth notes.
- Measure 11**: Horns and Trumpets enter with a new melodic line.
- Measures 12-14**: The string section (Violins, Viola, Violoncello, Bass) plays a complex rhythmic pattern of eighth notes, with the Bassoon and Bass playing a similar pattern.
- Dynamic markings**: *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout.
- Articulation**: Slurs, accents, and triplets are used to shape the melodic and rhythmic lines.

Fibich: *Symphony No. 1 in F major* (I)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- PIC**: Piccolo
- FLU**: Flute
- OBO**: Oboe
- CLA**: Clarinet
- BSN**: Bassoon
- I, II, III, IV**: Horns
- TRP**: Trumpet
- I, II, III**: Trombones
- TIM**: Timpani
- HRP**: Harp
- VL1, VL2**: Violins
- VLA**: Viola
- VCL**: Violoncello
- BAS**: Double Bass

Key musical details include:

- Measure 18 is marked with a 8^{va} and 9^{va} for the flute and oboe.
- Dynamic markings include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte).
- Performance instructions include *sol.* (solo) and *marc.* (marcato) for the horns.
- The double bass part includes *pizz.* (pizzicato) and *arco* (arco) markings.
- Triplet markings (*3*) are present in the woodwind and string parts.
- The score is in F major and 3/4 time.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 86. The score includes staves for PIC, FLU, OBO, CLA, BSN, HRN I-IV, TRP, TBN I-III, TIM, HRP, VLA, VCL, and BAS. The score features various musical notations such as dynamics (f, mf, p), articulation (accents), and performance instructions like "0.2".

Fibich: *Symphony No. 1 in F major (I)*

33

sostenuto a tempo sostenuto

PIC

FLU

OBO

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VLI

VLI

VLA

VCL

VCL

BAS

f p f p f p

sostenuto a tempo sostenuto

f p f p f p

f p f p

sostenuto a tempo sostenuto

f p f p f p

Fibich: *Symphony No. 1 in F major* (I)

40 *a tempo*

PIC *mf*

FLU *f* *a2* *fz* *mf*

OBO *f* *a2* *fz* *fz* *mf*

CLA *f* *a2* *fz* *fz* *mf*

BSN *f* *a2* *fz* *fz* *mf*

I *a2* *f* *fz* *ff* *fz*

II *f* *fz* *ff* *fz*

HRN III *f* *fz* *ff* *fz*

IV *fz* *ff* *fz*

TRP *fz* *fz*

I *fz*

II *fz*

TBN III *fz* *fz*

TIM *f* *fz* *fz*

HRP

VL1 *a2* *fz* *ff* *fz*

VL2 *fz* *ff* *fz*

VLA *fz* *ff* *fz*

VCL *fz* *ff* *fz*

VCL *fz* *ff* *fz*

BAS *fz* *fz*

divisi

divisi

divisi

Fibich: *Symphony No. 1 in F major* (I)

89

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 89. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score shows dynamics like *p*, *f*, and *p subito*, and articulation like *pizz.* and *a2*.

Fibich: *Symphony No. 1 in F major (I)*

The image displays a page of a musical score for an orchestra, labeled page 54. The score is for the first movement of 'Symphony No. 1 in F major' by Alois Fibich. The instruments listed on the left side of the page are PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), HRN (Horn I, II, III, IV), TRP (Trumpet), TBN (Tuba I, II, III), TIM (Timpani), HRP (Harp), VLA (Violin I, II, III, IV), VCL (Violoncello), and BAS (Bass). The score is written in F major and 4/4 time. The tempo markings at the top of the page are 'pochettino rit.' (a little slower) and 'Quasi meno mosso' (almost less motion). The dynamic markings include 'pp' (pianissimo), 'p' (piano), and 'mp' (mezzo-piano). There are also performance instructions like 'solli' (staccato), 'arco' (arco), 'pizz.' (pizzicato), and 'pizz. marcato' (pizzicato marcato). The score features various musical notations such as triplets, slurs, and breath marks.

Fibich: *Symphony No. 1 in F major (I)*

Musical score for Fibich's *Symphony No. 1 in F major (I)*, page 91. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VLI, VLI), Violas (VLA), Cellos (VCL), and Basses (BAS). The score is in F major and 3/4 time. The page number 91 is centered at the bottom.

Fibich: *Symphony No. 1 in F major (I)*

71 *cresc.* *poco accel.*

PIC

FLU

OBO

CLA

BSN

I *cresc.* *poco accel.*

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

71 *cresc.* *poco accel.* *pp* *fz* *pp*

HRP

VLI *cresc.* *poco accel.* *pp*

VLA *fz* *fz* *fz* *fz* *fz* *pp*

VCL *pp*

VCL

BAS

Fibich: *Symphony No. 1 in F major (I)*

78 *a tempo*

PIC

FLU

OBO

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VL1

VL2

VLA

VCL

VCL

BAS

78 *a tempo* *p* *a2* *mf*

78 *a tempo* *p* *a2* *mf*

78 *a tempo* *p* *a2* *mf*

78 *a tempo* *espress* *p* *mf*

78 *mf* *mf* *mf* *mf* *mf* *mf*

78 *mf* *mf* *mf* *mf* *mf* *mf*

78 *p* *mf*

Fibich: *Symphony No. 1 in F major (I)*

This page of the musical score covers measures 85 to 100. The tempo is marked *Tempo I. animato*. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (HRN I-IV), Trumpets (TRP I-III), Trombones (TBN I-III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass provides harmonic support. Dynamics range from *p* to *ff*. Performance instructions include *poco accel.*, *divisi*, and *pizz.* (pizzicato). A *8va* marking is present for the flute part in measure 95.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for *Symphony No. 1 in F major* (I) by Fibich, page 94. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpet (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music features complex rhythmic patterns with triplets and dynamic markings like *mf*.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 96. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins I & II (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score features various musical notations, including triplets, dynamics (f, ff), and articulation marks (arco, >).

Fibich: *Symphony No. 1 in F major (I)*

This page of the musical score covers measures 111 through 118. The instruments and their parts are as follows:

- PIC:** Piccolo, rests throughout.
- FLU:** Flute, rests throughout.
- OBO:** Oboe, rests throughout.
- CLA:** Clarinet, starts with a *soli* marking at measure 111, playing a melodic line with *mf* dynamics, followed by *p* and *pp* dynamics, and ending with a *tenuto* marking.
- BSN:** Bassoon, rests throughout.
- I HRN:** Horn I, rests throughout.
- II HRN:** Horn II, rests throughout.
- III HRN:** Horn III, rests throughout.
- TRP:** Trumpet, rests throughout.
- I TBN:** Trombone I, rests throughout.
- II TBN:** Trombone II, rests throughout.
- III TBN:** Trombone III, rests throughout.
- TIM:** Timpani, plays a rhythmic pattern of eighth notes, starting at *pp*.
- HRP:** Harp, rests throughout.
- VL1:** Violin I, rests throughout.
- VL2:** Violin II, plays a melodic line starting at *p*.
- VLA:** Viola, plays a melodic line starting at *p*, with a *poco marcato* marking and triplet figures.
- VCL1:** Violoncello I, plays a melodic line starting at *p*.
- VCL2:** Violoncello II, rests throughout.
- BAS:** Bass, plays a melodic line starting at *p*.

Fibich: *Symphony No. 1 in F major* (I)

120 Pochettino ritenuto, tranquillo a tempo

PIC
 FLU *pp*
 OBO
 CLA *pp*
 BSN *p*
 I *pp*
 HRN *p*
 III (Horns I, II)
 IV *pp*
 TRP
 I
 TBN
 II
 III
 TIM
 HRP *pp* gliss. 5^{va}
 VL1 *pp*
 VL2 *p*
 VLA *pp*
 VCL *pp* divisi
 VCL
 BAS *pp* pizz. *p*

Fibich: *Symphony No. 1 in F major (I)*

This page of the musical score covers measures 129 to 134. The instruments and their parts are as follows:

- PIC:** Piccolo, rests throughout.
- FLU:** Flute, rests throughout.
- OBO:** Oboe, rests throughout.
- CLA:** Clarinet in A, rests throughout.
- BSN:** Bassoon, plays a melodic line with triplets and a crescendo.
- HRN I, II, III, IV:** Horns. Horn I and II play a melodic line with triplets and a crescendo. Horn III and IV play a melodic line with triplets and a mezzo-piano (*mp*) dynamic.
- TRP:** Trumpet, rests throughout.
- TBN I, II, III:** Trombones, rests throughout.
- TIM:** Timpani, rests throughout.
- HRP:** Harp, plays a glissando and a sustained chord with a glissando.
- VLA:** Violins I and II, play a melodic line with triplets and a crescendo.
- VCL:** Violas, play a melodic line with triplets and a crescendo.
- VCL:** Cellos, play a melodic line with triplets and a crescendo.
- BAS:** Basses, play a melodic line with triplets and a crescendo.

Key performance instructions include *cresc.* (crescendo) and *mp* (mezzo-piano). The score features numerous triplet markings and dynamic markings.

Fibich: *Symphony No. 1 in F major* (I)

136 *cresc.*

PIC

FLU *mf* 3 3 3 *espress.* 3 3 3 3

OBO *mf* a2 3 3 3 3 3 3 3 3

CLA *mf* 3 3 3 3 3 3 3 3 3 3

BSN *mf* 3 3 3 3 3 3 3 3 3 3

I *mf* *cresc.* 3 3 3 3 3 3 3 3 3 3

II

HRN 3 3 3 3 3 3 3 3 3 3

III

IV

TRP a2 *p* *p* *mf*

I

II

TBN

III

136

TIM

136

HRP

136 *arco espress. cresc.* *mf* *espress.* 3 3 3 3 3 3 3 3 3 3

VL1 3 3 3 3 3 3 3 3 3 3

VL2 *mf* *espress.* 3 3 3 3 3 3 3 3 3 3

VLA 3 3 3 3 3 3 3 3 3 3

VCL 3 3 3 3 3 3 3 3 3 3

VCL

BAS

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 101. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (I-IV), Trumpet, Trombones (I-III), Timpani, Harp, Violins (I-2), Viola, Violoncello, and Bass. The page number 143 is marked at the beginning of each staff.

Key features of the score include:

- PIC:** Piccolo part starting with a forte (*f*) dynamic.
- FLU:** Flute part with a forte (*f*) dynamic and a *pizz.* (pizzicato) section.
- OBO:** Oboe part with a forte (*f*) dynamic and a *pizz.* section.
- CLA:** Clarinet part with a forte (*f*) dynamic and a *pizz.* section.
- BSN:** Bassoon part with a forte (*f*) dynamic and a *pizz.* section.
- HRN:** Horns (I-IV) playing a rhythmic pattern with a forte (*f*) dynamic.
- TRP:** Trumpet part with a forte (*f*) dynamic.
- TBN:** Trombones (I-III) playing a rhythmic pattern with a forte (*f*) dynamic.
- TIM:** Timpani part.
- HRP:** Harp part.
- VL1:** Violin I part with a forte (*f*) dynamic and a *pizz.* section.
- VL2:** Violin II part with a forte (*f*) dynamic and a *pizz.* section.
- VLA:** Viola part with a forte (*f*) dynamic and a *pizz.* section.
- VCL:** Violoncello part with a forte (*f*) dynamic and a *pizz.* section.
- BAS:** Bass part with a forte (*f*) dynamic.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for *Symphony No. 1 in F major* (I) by Fibich, page 102. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VLI, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score shows measures 150-154. Dynamics include *ppp*, *p*, *pp*, and *mf*. Articulations include *arco* and *pizz.*. The score features various musical notations such as triplets, slurs, and accents.

Fibich: *Symphony No. 1 in F major* (I)

160 *cresc.*

PIC

FLU *sol*
a2
pp

OBO *sol*
dolce
cresc.
p

CLA *mf*
f
a2
a2
pp

BSN *f*
pp

I *cresc.*
f
3
3
p

HRN

III

IV *p*

TRP

I

II

TBN

III

TIM

HRP

VI.1 *cresc.*
p
3
3

VI.2

VLA *pp*
pp
pizz.

VCL *pizz.*

VCL

BAS *pizz.*

Fibich: *Symphony No. 1 in F major* (I)

This page of the musical score covers measures 168 to 173. The instruments and their parts are as follows:

- PIC:** Piccolo, rests throughout.
- FLU:** Flute I, starts with a *p* dynamic, playing a melodic line with triplets and a grace note (a2).
- OBO:** Oboe, starts with a *mf* dynamic, playing a melodic line with triplets and a grace note (a2).
- CLA:** Clarinet, starts with a *p* dynamic, playing a melodic line with triplets and a grace note (a2).
- BSN:** Bassoon, starts with a *mf* dynamic, playing a melodic line with triplets and a grace note (a2).
- HRN I & II:** Horns I and II, start with a *p* dynamic, playing a melodic line with triplets.
- HRN III & IV:** Horns III and IV, start with a *f* dynamic, playing a melodic line with triplets.
- TRP:** Trumpet, rests throughout.
- TBN I & II:** Trombones I and II, start with a *f* dynamic, playing a melodic line with triplets.
- TBN III:** Trombone III, starts with a *f* dynamic, playing a melodic line with triplets.
- TIM:** Timpani, rests throughout.
- HRP:** Harp, rests throughout.
- VL1 & VL2:** Violins I and II, start with a *p* dynamic, playing a melodic line with triplets.
- VLA:** Viola, starts with a *mf* dynamic, playing a melodic line with triplets.
- VCL I & II:** Violoncellos I and II, start with a *f* dynamic, playing a melodic line with triplets.
- BAS:** Bass, starts with a *f* dynamic, playing a melodic line with triplets.

Fibich: *Symphony No. 1 in F major* (I)

175

PIC

FLU *mf* *p* *sol*

OBO *mf* *p*

CLA *p*

BSN *mf* *p*

I *p* *sol*

II

HRN *a2* *p* *sol*

III

IV

TRP *f* *a2*

I

II

TBN

III

TIM *f*

HRP Flagg *p*

VL1 *pp subito*

VL2 *pp subito*

VLA *pp subito*

VCL *pp subito*

VCL

BAS *pp subito*

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 106. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpets, Trombones, Timpani, Harp, Violins, Violas, Violas, Violas, and Basses. The page number 183 is visible at the start of each staff.

Instrument parts shown include:

- PIC
- FLU
- OBO
- CLA
- BSN
- I
- II
- HRN
- III
- IV
- TRP
- I
- II
- TBN
- III
- TIM
- HRP
- VL1
- VL2
- VLA
- VCL
- VCL
- BAS

Dynamic markings include *mf*, *fz*, *p*, and *ff*.

Fibich: *Symphony No. 1 in F major* (I)

189 *cresc.*

PIC

FLU *fz* *fz* *f*

OBO *fz* *fz* *f*

CLA *fz* *fz* *mf* *f*

BSN *fz* *fz* *mf* *f*

I II

HRN *fz* *fz* *mf* *f*

III IV

TRP *fz* *fz* *mf* *f*

I II

TBN *fz* *fz* *mf* *f*

III

TIM *fz* *fz*

HRP

VI.1 *fz* *fz* *mf* *f*

VI.2 *fz* *fz* *mf* *f*

VLA *fz* *fz* *mf* *f*

VCL *fz* *fz* *mf* *ff*

VCL

BAS *fz* *fz* *mf* *ff*

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 108. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score is marked with dynamics such as *ff*, *f*, *mf*, and *pp*. The page number 196 is indicated at the start of each staff.

Fibich: *Symphony No. 1 in F major* (I)

205 Pochettino ritenuto, tranquillo

PIC

FLU *dolce*
p *ppp*

OBO *ppp*

CLA *ppp*

BSN *ppp*

I *pp* Pochettino ritenuto, tranquillo
II *pp* *ppp*

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

205 Pochettino ritenuto, tranquillo

VL1 *ppp*

VL2 *ppp*

VLA *pp* *ppp*
pizz. *arco*
divisi

VCL *pp* *pp*

VCL

BAS *pp* *pp* *ppp*
pizz. *arco*

Fibich: *Symphony No. 1 in F major (I)*

216 *poco accel.*

PIC

FLU *pp* *f*

OBO *p* *p*

CLA *dolce* *p* *pp* *p* *p*

BSN *pp* *p* *mp*

I *pp* *p* *poco accel.*

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VLI *pp* *poco accel.* *p*

VL2

VLA *pp* *p*

VCL *pizz.* *arco* *pizz.*

VCL

BAS *pp*

Fibich: *Symphony No. 1 in F major (I)*

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major (I)*, page 111. The score is arranged in a standard orchestral layout with multiple staves for different instruments and voices. The tempo is marked as "Tempo principale" and the dynamic is "ff" (fortissimo). The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II HRN; III, IV TRP), Trumpets (I, II TBN; III TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Double Bass (BAS). The score features various musical notations, including triplets, accents, and dynamic markings. The page number "111" is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 112. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (HRN I-IV), Trumpets (TRP), Trombones (TBN I-III), Timpani (TIM), Harp (HRP), Violins (VLI, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score shows measures 235-240 with various musical notations including triplets, dynamics (*mf*, *f*), and articulation.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), measures 243-248. The score is arranged in a standard orchestral format with the following parts:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- HRN (Horn I, II, III, IV)
- TRP (Trumpet)
- TBN (Tuba I, II, III)
- TIM (Timpani)
- HRP (Harp)
- VLI (Violin I)
- VL2 (Violin II)
- VLA (Viola)
- VCL (Violoncello)
- VCL (Double Bass)
- BAS (Bass)

The score includes various musical notations such as dynamics (*fz*, *f*, *ff*), articulation (*pizz.*), and performance instructions. The key signature is one flat (F major), and the time signature is 4/4. The score is divided into systems, with measures 243-248 shown on this page.

Fibich: *Symphony No. 1 in F major* (I)

251

PIC *ff*

FLU *ff*

OBO *ff*

CLA *ff*

BSN *ff*

I II *ff*

HRN *ff*

III IV *ff*

TRP *ff*

I II *ff*

TBN *ff*

III *ff*

TIM

HRP

VLA *ff*

VCL *ff*

VCL

BAS *ff*

divisi pizz.

pizz.

pizz.

Fibich: *Symphony No. 1 in F major (I)*

The musical score for page 115 (measures 257-261) includes the following parts:

- PIC:** Piccolo, rests in all measures.
- FLU:** Flute, playing a melodic line with triplets and slurs.
- OBO:** Oboe, playing a melodic line with triplets and slurs.
- CLA:** Clarinet, playing a melodic line with triplets and slurs.
- BSN:** Bassoon, playing a melodic line with triplets and slurs.
- HRN:** Horns I, II, III, and IV, playing chords and melodic fragments.
- TRP:** Trumpet, rests in all measures.
- TBN:** Trombones I, II, and III, playing chords.
- TIM:** Timpani, rests in all measures.
- HRP:** Harp, rests in all measures.
- VL1:** Violin I, playing a rhythmic accompaniment with triplets.
- VL2:** Violin II, playing a rhythmic accompaniment with triplets.
- VLA:** Viola, playing chords with some triplets and slurs.
- VCL:** Violoncello, playing chords with triplets and slurs.
- BAS:** Bass, playing chords with triplets and slurs.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major*, page 116. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpet (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (VI.1, VI.2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music features complex rhythmic patterns, triplets, and dynamic markings such as *p*, *mf*, and *a2*. The score is marked with a rehearsal sign at measure 262. Performance instructions include *a2*, *mf*, *p*, *a2* *espress.*, and *sol*.

Fibich: *Symphony No. 1 in F major (I)*

pochettino rit.

The musical score is arranged in systems. The upper system includes PIC, FLU, OBO, CLA, and BSN. The middle system includes Horns (I, II, III, IV), TRP, TBN (I, II, III), and TIM. The lower system includes HRP, VLI, VL2, VLA, VCL, and BAS. The score begins at measure 268. Dynamics include *f*, *ff*, *fz*, and *p*. Performance instructions include *pizz*, *soli*, and *pochettino rit.*. The score concludes at measure 312.

Fibich: *Symphony No. 1 in F major* (I)

276 Quasi meno mosso

PIC
FLU
OBO
CLA
BSN
I
II
HRN
III
IV
TRP
I
II
TBN
III
TIM
HRP
VL1
VL2
VLA
VCL
VCL
BAS

dolce
p
mf
pp
p
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf

dolce
arco
espress.
tr

Fibich: *Symphony No. 1 in F major (I)*

286 *Con fuoco*

PIC
FLU
OBO
CLA
BSN
I
HRN
II
III
IV
TRP
I
TBN
II
III
TIM
HRP
VL I
VL II
VLA
VCL
VCL
BAS

f *f* *f* *f* *ff*

Fibich: *Symphony No. 1 in F major (I)*

[Tempo I.] Un poco piu mosso

Musical score for Fibich's *Symphony No. 1 in F major (I)*, page 120. The score is for measures 293-300. It includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (HRN I-IV), Trumpets (TRP I-III), Trombones (TBN I-III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Violas (VLA), Violas (VCL), and Basses (BAS). The score features various dynamics such as *ff*, *p subito*, *f*, and *pp*, along with articulation marks like trills and slurs. The tempo is marked as [Tempo I.] Un poco piu mosso.

Fibich: *Symphony No. 1 in F major* (I)

The image displays a page of a musical score for the first movement of Fibich's Symphony No. 1 in F major. The page is numbered 121. The score is arranged in a standard orchestral format with the following parts and staves:

- Woodwinds:** Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), and Bassoon (BSN). The woodwinds feature intricate melodic lines with triplets and accents.
- Brass:** Trumpets (I, II, III, IV), Trombones (I, II, III), and Timpani (TIM). The brass parts provide harmonic support and rhythmic drive.
- Strings:** Violins (I, II), Viola (VLA), Violoncello (VCL), and Bass (BAS). The string section plays a rhythmic pattern with triplets.
- Percussion:** Harp (HRP).

The score is marked with measure numbers 303 and 304. Dynamic markings include *f* (forte), *pp* (pianissimo), and accents. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The brass parts play a steady accompaniment. The harp is silent in this section.

Fibich: *Symphony No. 1 in F major (I)*

This page of the musical score, page 122, covers measures 313 to 322. The instrumentation includes Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, HRN), Trumpets (I, II, TRP), Trombones (I, II, TBN), Timpani (TIM), Harp (HRP), Violins (VLI, VL2), Violas (VLA), Cellos (VCL), and Basses (VCL, BAS). The score is written in F major and 4/4 time. The dynamics are consistently marked as *ff* (fortissimo). The woodwinds and strings play complex rhythmic patterns, often with triplets and accents. The strings (VLI, VL2, VLA, VCL, BAS) alternate between *pizz* (pizzicato) and *arco* (arco) playing. The woodwinds (FLU, OBO, CLA, BSN) play melodic lines with various articulations and accents. The brass (HRN, TRP, TBN) provide harmonic support. The percussion (TIM) has a steady rhythmic pattern. The harp (HRP) is present but has no notation on this page. The Piccolo (PIC) has a melodic line starting in measure 313.

Fibich: *Symphony No. 1 in F major* (I)

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- PIC**: Piccolo
- FLU**: Flute
- OBO**: Oboe
- CLA**: Clarinet
- BSN**: Bassoon
- I II**: Horns (First and Second)
- HRN**: Horns (Third and Fourth)
- TRP**: Trumpets
- I II III**: Trombones (First, Second, and Third)
- TIM**: Timpani
- HRP**: Harp
- VL1 VL2**: Violins (First and Second)
- VLA**: Viola
- VCL**: Cello
- VCL**: Cello
- BAS**: Bass

The score begins at measure 322. The woodwinds and strings play a rhythmic pattern of eighth notes. The strings are marked *marcato* and *f*. The woodwinds have various markings including *f*, *mf*, *solo*, and *a2*. The page number 123 is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for *Symphony No. 1 in F major* (I) by Fibich, page 124. The score is arranged in systems for various instruments:

- PIC:** Piccolo (flute).
- FLU:** Flute I.
- OBO:** Oboe.
- CLA:** Clarinet in A.
- BSN:** Bassoon.
- I, II HRN:** Horns I and II.
- III, IV HRN:** Horns III and IV.
- TRP:** Trumpet in D.
- I, II TBN:** Trombones I and II.
- III TBN:** Trombone III.
- TIM:** Timpani.
- HRP:** Harp.
- VL1, VL2:** Violins I and II.
- VLA:** Viola.
- VCL:** Violoncello.
- BAS:** Bass.

The score begins at measure 331. The key signature is one flat (F major), and the time signature is 3/4. The piece features dynamic markings such as *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *fz* (forzando). Performance instructions include *solo*, *a2* (second octave), *divisi*, and *tutti*. The score is written in a grand staff system for each instrument, with various articulations and phrasing marks throughout.

Fibich: *Symphony No. 1 in F major* (I)

Musical score for Fibich's *Symphony No. 1 in F major* (I), page 125. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpet (TRP), Trombone (I, II, III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music is marked *ff* and features various musical notations such as accents, slurs, and triplets. The score is divided into systems, with the Harp part (HRP) being silent in this section. The Violin I (VL1) and Violin II (VL2) parts are marked *divisi* and feature complex rhythmic patterns. The Bassoon (BSN) and Bass (BAS) parts have prominent triplet figures. The Horns (I-IV) and Trumpet (TRP) parts have sustained notes with some triplet markings. The Trombone (I-III) parts have sustained notes. The Timpani (TIM) part has a steady rhythmic pattern. The Piccolo (PIC) part has a melodic line with accents. The Flute (FLU) part has a melodic line with accents. The Oboe (OBO) part has a melodic line with accents. The Clarinet (CLA) part has a melodic line with accents. The Violoncello (VCL) part has a melodic line with accents. The Bass (BAS) part has a melodic line with accents.

Fibich: *Symphony No. 1 in F major* (I)

This page of the musical score, page 126, covers measures 350 to 355. It features a full orchestral and chamber ensemble. The woodwinds include Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I and II), Trumpets (I, II, III, IV), Trombones (I, II, III), and Timpani (TIM). The strings consist of Violins (VLA, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The harp (HRP) is present but has no part on this page. The score is in F major and 3/4 time. The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass instruments provide harmonic support. Dynamic markings such as *ff* and *a2* are used throughout. The page number 126 is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (I)

357 *ff* *ritenuto* *a tempo* *ffz*

PIC

FLU *ffz*

OBO *ffz*

CLA *ffz*

BSN *ffz*

3 3 3 3 3 3 3 *ritenuto* *a tempo* *ffz*

I II HRN *ffz*

III IV *ffz*

TRP *ffz*

2 3 3 3 3 3 3 *ffz*

I II TBN *ffz*

III *ffz*

357 *solo* *ff* 3 3 3 *ffz*

TIM

HRP

357 *ritenuto* *a tempo* *ffz*

VLI *ffz*

VL2 *ffz*

VLA *ffz*

VCL *ffz*

VCL *ffz*

BAS *ffz*

Fibich: *Symphony No. 1 in F major* (II)

Allegro assai

The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Clarinet in A, and Bassoon. The second system includes Horn in F (I, II, III, IV), Trumpet in C (I, II), Trombone (I, II, III), Timpani, and Percussion. The third system includes Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked *Allegro assai*. The key signature is two sharps (F# and C#). The score begins with a section marked with a repeat sign (⌘). Dynamics include *fz* (fortissimo), *p* (piano), and *pp* (pianissimo). The Double Bass part includes a *pizz.* (pizzicato) marking.

Fibich: *Symphony No. 1 in F major* (II)

The image displays a page of a musical score for the second movement of Fibich's Symphony No. 1 in F major. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- CLA.**: Clarinet
- Bsn.**: Bassoon
- HRN**: Horns (I, II, III, IV)
- C Tpt.**: Trumpets (C)
- TBN**: Trombones (I, II, III)
- Timp.**: Timpani
- Perc.**: Percussion
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- D.B.**: Double Bass

The score is in the key of F major (one flat) and begins at measure 11. The dynamics range from *fp* (pianissimo) to *ff* (fortissimo). The woodwinds and strings play active melodic and harmonic roles, while the brass and percussion provide harmonic support and rhythmic accents. The double bass part includes an *arco* instruction.

Fibich: *Symphony No. 1 in F major* (II)

20

Picc.

Fl.

Ob.

CLA.

Bsn.

20

I

II

HRN

III

IV

C Tpt.

I

II

TBN

III

20

Timp.

[A muta in G]

20

Perc.

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

130

Fibich: *Symphony No. 1 in F major* (II)

Picc.

Fl.

Ob.

CLA.

Bsn.

I

II

HRN.

III

IV

C Tpt.

I

II

TBN.

III

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

solo

p

marcato

sf

f

sf

f

fz

fz

fz

fz

fz

fz

fz

fz

fz

[G muta in A]

pizz.

ppp

pizz.

pp

arco

f

fz

p

marcato

fz

f

fz

p

marcato

fz

f

fz

p

marcato

fz

f

fz

p

Fibich: *Symphony No. 1 in F major* (II)

The image displays a page of a musical score for the second movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F major) and the time signature is 3/4. The page number 132 is centered at the bottom. The score includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (CLA.), Bassoon (Bsn.), Horns (I, II, III, IV), Trumpets (I, II, III), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes articulation marks like accents and slurs. The score is written in a clear, professional notation style.

Fibich: *Symphony No. 1 in F major* (II)

The image displays a page of a musical score for the second movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is F major (one sharp) and the time signature is 4/4. The page number 133 is centered at the bottom.

The instruments and their parts shown are:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- CLA. (Clarinet)
- Bsn. (Bassoon)
- I, II HRN. (Horn I and II)
- III, IV (Horn III and IV)
- C Tpt. (Trumpet in C)
- I, II, III TBN. (Trumpet in B-flat I, II, and III)
- Timp. (Timpani)
- Perc. (Percussion)
- Vln. I, II (Violin I and II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Key musical markings and dynamics include:

- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- ppp* (pianississimo)
- pizz.* (pizzicato)
- arco* (arco)
- dolce* (dolce)
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)

The score features various musical notations such as slurs, accents, and dynamic markings throughout the measures.

Fibich: *Symphony No. 1 in F major* (II)

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) has the most active parts in this section, with dynamic markings of *p* and *pp*. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides harmonic support, with the Viola and Double Bass parts featuring *arco* markings and *pp* dynamics. The brass and percussion sections (Horns, Trumpets, Timpani, Percussion) are mostly silent in this passage.

Fibich: *Symphony No. 1 in F major* (II)

This page of the musical score covers measures 69 through 78. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (I, II, III, IV), Trumpets (I, II, III), Timpani, Percussion, Violins (I, II), Viola, Violoncello, and Double Bass. The score is written in F major and 4/4 time. Measure 69 is marked with a *pp* dynamic. The woodwinds and strings enter in measure 70 with a *mf* dynamic. The flute and oboe play a melodic line, while the bassoon and strings provide a rhythmic accompaniment. The dynamic intensity increases in measure 71 to *f* and *sfz*. The flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz* through measure 72. In measure 73, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. In measure 74, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. In measure 75, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. In measure 76, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. In measure 77, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. In measure 78, the flute and oboe play a series of eighth notes, while the bassoon and strings continue their rhythmic pattern. The dynamic remains at *f* and *sfz*. The score concludes with a *pizz.* marking in the double bass part.

Fibich: *Symphony No. 1 in F major* (II)

Musical score for Fibich's *Symphony No. 1 in F major* (II), measures 80-89. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (I-IV), Trumpets (I-III), Trombones (I-III), Timpani, Percussion, Violins (I-II), Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *fp*.

Fibich: *Symphony No. 1 in F major* (II)

This page of the musical score includes the following parts and dynamics:

- Picc.**: Piccolo
- Fl.**: Flute, dynamics: *f*, *pp*, *express.*
- Ob.**: Oboe, dynamics: *f*, *pp*, *express.*
- CLA.**: Clarinet
- Bsn.**: Bassoon, dynamics: *f*, *p*, *pp*, *pp*, *express.*
- I, II HRN**: Horns
- III, IV**: Horns
- C Tpt.**: Trumpets
- I, II TBN**: Trombones
- III**: Trombone
- Timp.**: Timpani, dynamics: *fz*, *pp*
- Perc.**: Percussion
- Vln. I**: Violins, dynamics: *pp*, *ppp*, *pp*, *dolce*, *divisi*
- Vln. II**: Violins, dynamics: *pp*, *ppp*, *pp*
- Vla.**: Violas, dynamics: *pp*, *ppp*, *pp*
- Vc.**: Violas, dynamics: *p*, *pp*, *ppp*, *divisi*
- D.B.**: Double Bass, dynamics: *p*, *pizz.*, *ppp*

Fibich: *Symphony No. 1 in F major* (II)

Musical score for Fibich's *Symphony No. 1 in F major* (II), measures 112-118. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is F major (one sharp) and the time signature is 2/2. The score begins at measure 112, marked with a *mf* dynamic. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) play a melodic line with a *mf* dynamic. The brass (Horn I and II, Trumpet I, II, III, Trombone I, II, III) and timpani play a rhythmic accompaniment with a *ff* dynamic. The percussion part is marked with a *ff* dynamic. The score concludes at measure 118 with a *ff* dynamic and a *marcato* marking. The word "Fine" is written at the end of the score.

Fibich: *Symphony No. 1 in F major* (II)

122 Trio - Poco meno vivace

PIC

FLU *pp* *p* *pp* *p*

OBO *pp* *p* *pp* *p*

CLA in B *p* *a2*

BSN *pp* *p*

HRN I *pp* *p*

HRN II *pp* *p*

HRN III *pp* *p*

HRN IV *pp* *p*

TRP I *pp* *p*

TRP II *pp* *p*

TRP III *pp* *p*

TIM [E muta in D]

PER 122 piatti (stems up) gr. cassa (stems down)

VL1 *p* *pizz.* *p* *pizz.*

VL2 *p* *pizz.* *p* *pizz.*

VLA *p* *pizz.* *arco* *pizz.* *arco* *pizz.*

VCL *p* *pizz.* *arco* *pizz.* *arco* *pizz.*

BAS *p* *pizz.* *p* *pizz.*

Fibich: *Symphony No. 1 in F major* (II)

Musical score for Fibich's *Symphony No. 1 in F major* (II), measures 140-149. The score is arranged in a standard orchestral format with the following parts:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- I, II (Horn)
- HRN (Horn)
- III, IV (Horn)
- TRP (Trumpet)
- I, II (Trombone)
- TBN (Trombone)
- III (Trombone)
- TIM (Timpani)
- PER (Percussion)
- VL1 (Violin I)
- VL2 (Violin II)
- VLA (Viola)
- VCL (Violoncello)
- BAS (Bass)

The score begins at measure 140. The key signature is one flat (F major). The tempo and dynamics markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The score concludes at measure 149.

Fibich: *Symphony No. 1 in F major* (II)

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major*, specifically the second movement. The page is numbered 143 at the bottom. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), HRN (Horn I, II, III, IV), TRP (Trumpet), TBN (Trombone I, II, III), TIM (Timpani), PER (Percussion), VLI (Violin I), VLI (Violin II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 149. The key signature is one flat (F major). The tempo and dynamics are indicated by markings such as *f* (forte) and *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall texture is dense and dynamic, characteristic of a symphonic movement.

Fibich: *Symphony No. 1 in F major* (II)

Musical score for Violins I (VL1), Violins II (VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS), measures 158-166. The score is in F major and 4/4 time. The key signature has one flat (Bb). The tempo is marked *pp* *egualmente*. The first violin part (VL1) begins at measure 158 with a *pp* dynamic and *con sord.* instruction. The second violin part (VL2) enters at measure 161 with a *pp* dynamic and *con sord.* instruction. The Viola part (VLA) enters at measure 165 with a *pp* dynamic and *con sord.* instruction. The Violoncello (VCL) and Bass (BAS) parts are silent throughout this passage.

Musical score for Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Timpani (TIM), Violins I (VL1), Violins II (VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS), measures 167-175. The score is in F major and 4/4 time. The key signature has one flat (Bb). The Flute (FLU) part enters at measure 167 with a *f* dynamic and a *a2* marking. The Oboe (OBO) part enters at measure 167 with a *f* dynamic. The Clarinet (CLA) part enters at measure 167 with a *f* dynamic. The Bassoon (BSN) part enters at measure 167 with a *mf* dynamic. The Timpani (TIM) part enters at measure 167 with a *ff* dynamic and a *solo* marking. The Violins I (VL1) part enters at measure 167 with a *mf* dynamic. The Violins II (VL2) part enters at measure 167 with a *mf* dynamic. The Viola (VLA) part enters at measure 167 with a *mf* dynamic. The Violoncello (VCL) part enters at measure 167 with a *mf* dynamic. The Bass (BAS) part enters at measure 167 with a *mf* dynamic. The dynamics for the strings change to *f* at measure 170.

Fibich: *Symphony No. 1 in F major* (II)

175 *poco a poco cresc. ed accel.*

PIC

FLU

OBO ^{a2} *ff* *pp*

CLA *ff* *pp*

BSN ^{a2} *ff* *pp*

I II *ff* *pp*

HRN

III IV *ff* *pp*

TRP *ff* *pp*

I II *ff* *pp*

TBN

III *ff* *pp*

TIM

PER *ff*

VLI ^{a2} *pp* *tr*

VL2 *pp*

VLA *pp*

VCL *pp*

BAS *pp*

Fibich: *Symphony No. 1 in F major* (II)

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major*, specifically the second movement. The page is numbered 146. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is F major, and the time signature is 4/4. The score begins at measure 185. The Piccolo part starts with a dynamic marking of *ff* and a *tr* (trill) marking. The Flute, Oboe, and Clarinet parts also begin with *ff*. The Bassoon part starts with *ff* and includes a *mf* marking later in the section. The Horns, Trumpets, and Trombones parts are marked *ff*. The Timpani part starts with *ff* and includes a *mf* marking. The Percussion part starts with *ff*. The Violin I and II parts start with *ff* and include a *mf* marking. The Viola part starts with *ff* and includes a *mf* marking. The Violoncello part starts with *ff* and includes a *mf* marking. The Bass part starts with *ff* and includes a *mf* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. There is a section marked "in A" for the Clarinet part. The page ends with a double bar line.

Fibich: *Symphony No. 1 in F major* (II)

194 *a tempo* G.P. G.P. Adagio *ritard.* Scherzo da Capo

PIC

FLU *a2 soli* G.P. G.P. *mf* *p*

OBO *a2 soli* G.P. G.P. *mf* *p* *dolce*

CLA *p* *dolce*

BSN *p*

I II *a tempo* G.P. G.P. Adagio *ritard.* Scherzo da Capo

HRN *ff* G.P. G.P.

III IV *ff*

TRP *a2* *ff* *soli* G.P. G.P.

I II *a2* *ff* G.P. G.P.

TBN *ff* G.P. G.P.

III *ff*

TIM 194 G.P. G.P.

PER 194 G.P. G.P.

VL1 *a tempo* G.P. G.P. Adagio *ritard.* Scherzo da Capo

VL2 G.P. G.P.

VLA G.P. G.P.

VCL G.P. G.P.

BAS G.P. G.P.

Fibich: *Symphony No. 1 in F major* (III)

Adagio non troppo

Flute

Oboe *solo dolce p*

English Horn

Clarinet in B \flat *p*

Bassoon *pp*

Horn in F I II *solo dolce p*

Horn in F III IV

Trumpet in C

Trombone I II III

Timpani

Harp *p*

Violin I *Adagio non troppo pizz. pp*

Violin II *pizz. pp*

Viola *pizz. pp*

Cello *pizz. pp*

Double Bass *pizz. pp*

legatissimo p

pp

Fibich: *Symphony No. 1 in F major* (III)

17

FLU

OBO

ENG

CLA

BSN

I
II

HRN

III
IV

TRP

I
II

TBN

III

TIM

HRP

VL1

VL2

VLA

VCL

BAS

a2

pp

pp

p

mf

tr

pp

pizz.

arco

molto espress.

f

molto espress.

arco

f

molto espress.

arco

f

molto espress.

f

Fibich: *Symphony No. 1 in F major* (III)

23 *poco accel.* *a2* *pp* *ritard.* *dr* *Poco andante*

FLU

OBO *a2* *pp*

ENG

CLA *a2* *pp* *soli* *dolcissimo* *pp*

BSN *a2* *pp*

I *poco accel.* *ritard.* *Poco andante*

II *pp*

HRN

III *pp*

IV

TRP

I

II

TBN

III

23 *p*

TIM

23

HRP

23 *poco accel.* *ritard.* *Poco andante*

VL1 *pizz.* *p*

VL2 *p*

VLA *p*

VCL *pizz.* *p*

BAS *pizz.* *p*

Fibich: *Symphony No. 1 in F major* (III)

FLU

OBO

ENG

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VL1

VL2

VLA

VCL

BAS

28

p

pp

arco
divisi

Fibich: *Symphony No. 1 in F major* (III)

32

FLU

OBO

ENG

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VL1

VL2

VLA

VCL

BAS

p

p

arco

arco

tr

tr

tr

tr

Fibich: *Symphony No. 1 in F major* (III)

37

FLU

OBO

ENG

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

VL1

VL2

VLA

VCL

BAS

p

cresc.

p

pp

p

p

pizz.

arco

p

Fibich: *Symphony No. 1 in F major* (III)

41 *poco a poco ritard.* Tempo I. [Adagio]

FLU *ff* 3 3 3 3

OBO *ff* 3 3 3 3

ENG

CLA *f* *a2* *ff* *marcato*

BSN *f* *ff*

HRN I II *ff* Tempo I. [Adagio]

HRN III IV *ff*

TRP *a2* *ff* *a2* *ff* *a2* *marcato*

TBN I II *p* *ff* *marcato*

TBN III *p* *ff*

TIM *p* *ff* 3

HRP *ff*

VL1 *poco a poco ritard.* Tempo I. [Adagio] *ff*

VL2 *ff*

VLA *ff*

VCL *ff*

BAS *ff*

Fibich: *Symphony No. 1 in F major* (III)

44 ♩

FLU

OBO

ENG

CLA

BSN

I
II

HRN

III
IV

TRP

I
II

TBN

III

44

TIM

44

HRP

44

VL1

VL2

VLA

VCL

BAS

Fibich: *Symphony No. 1 in F major* (III)

FLU
OBO
ENG
CLA
BSN
I
II
HRN
III
IV
TRP
I
II
TBN
III
TIM
HRP
VL1
VL2
VLA
VCL
BAS

47

solo
mf

f

f

f

47

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

arco legato
pp

arco legato
pp

p

pp

Fibich: *Symphony No. 1 in F major* (III)

52

FLU *dolce*
pp *p* *p* *pp*

OBO

ENG

CLA *pp*

BSN

52

I
II
HRN *pp*

III
IV

TRP

I
II
TBN

III

52

TIM

52

HRP

52

VL1 *arco*
pp *pp* *pp*

VL2 *arco*
pp *pp* *pp*

VLA *arco*
pp *pp* *pp*

VCL *pp* *pp*

BAS *pizz.*
pp *pp*

Fibich: *Symphony No. 1 in F major* (III)

57 *poco ritard.* *a tempo*

FLU

OBO

ENG

CLA

BSN

I

II

HRN

III

IV

TRP

I

II

TBN

III

TIM

HRP

57 *poco ritard.* *a tempo*

VLA

VLB

VLA

VCL

BAS

p *mf* *p* *arco* *pizz.*

Fibich: *Symphony No. 1 in F major* (III)

61 *sempre cresc.*

FLU

OBO

ENG

CLA

BSN

I II

HRN

III IV

TRP

I II

TBN

III

61

TIM

61

HRP

61

VL1 *tr* *tr* *tr* *sempre cresc.* *tr*

VL2

VLA

VCL

BAS *arco*

Fibich: *Symphony No. 1 in F major* (III)

The musical score for page 161 of Fibich's *Symphony No. 1 in F major*, Part III, features the following instruments and parts:

- FLU (Flute):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- OBO (Oboe):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- ENG (English Horn):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- CLA (Clarinet):** Part 1, starting at measure 64 with a *pp subito* dynamic and a triplet of eighth notes.
- BSN (Bassoon):** Part 1, starting at measure 64 with a *pp subito* dynamic and a triplet of eighth notes.
- TRP (Trumpets):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- TBN (Trombones):** Parts I, II, and III, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- TIM (Timpani):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- HRP (Harp):** Part 1, starting at measure 64 with a *p* dynamic and a triplet of eighth notes.
- VI1 (Violin I):** Part 1, starting at measure 64 with a *p subito* dynamic and a triplet of eighth notes.
- VI2 (Violin II):** Part 1, starting at measure 64 with a *pizz.* dynamic and a triplet of eighth notes.
- VLA (Viola):** Part 1, starting at measure 64 with a *pizz.* dynamic and a triplet of eighth notes.
- VCL (Violoncello):** Part 1, starting at measure 64 with a *pizz.* dynamic and a triplet of eighth notes.
- BAS (Bass):** Part 1, starting at measure 64 with a *pizz.* dynamic and a triplet of eighth notes.

Additional performance instructions include *solo* for the English Horn, *arco* for the Violins and Bass, and *divisi arco* for the Viola. The score is written in F major and 3/4 time.

Fibich: *Symphony No. 1 in F major* (III)

This page of the musical score, page 162, contains measures 69 through 73. The instruments are arranged as follows:

- Woodwinds:** Flute (FLU), Oboe (OBO), English Horn (ENG), Clarinet (CLA), Bassoon (BSN). The English Horn part features a melodic line with a *ppp* dynamic marking. The Clarinet and Bassoon parts also have *ppp* markings at the end of the passage.
- Brass:** Horns I and II (I, II), Horns III and IV (III, IV), Trumpets (TRP), Trombones I, II, and III (I, II, III), and Timpani (TIM).
- Strings:** Violins I and II (VI1, VI2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The string parts are marked with *pizz.* (pizzicato) and *arco* (arco) directions, with *pp* dynamics in the *arco* sections.
- Other:** Harp (HRP).

The score is written in F major (one flat) and 3/4 time. The key signature and time signature are consistent throughout the page.

Fibich: *Symphony No. 1 in F major (IV)*

Allegro con fuoco e vivace

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F I II III IV

Trumpet in F

Trombone & Tuba I II III TUB

Timpani

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Fibich: *Symphony No. 1 in F major* (IV)

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I-2, Viola, Violoncello, Bass) are the primary melodic and harmonic carriers in this section. The woodwinds play a sustained, melodic line with a 'dolce' (sweet) character and a 'p' (piano) dynamic. The strings provide a rhythmic and harmonic accompaniment, with the Violins I and II playing a steady eighth-note pattern. The Bassoon and Violoncello parts also feature a 'p' dynamic. The Harp and Percussion (Timpani) are currently silent. The score is marked with a '10' at the beginning of the section, indicating the measure number.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for the fourth movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), I II HRN (Horn I and II), III IV HRN (Horn III and IV), TRP (Trumpet), I II TBN (Trombone I and II), III TUB (Tuba), TIM (Timpani), HRP (Harp), VLI (Violin I), VLI (Violin II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 26, indicated by a '26' above the first staff. The dynamic marking 'ff' (fortissimo) is present at the start of each instrument's part. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the score, indicating phrasing and emphasis. The key signature is one flat (F major), and the time signature is 4/4. The page number '166' is centered at the bottom of the page.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 167. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), HRN (Horn I, II, III, IV), TRP (Trumpet I, II, III, IV), TBN (Tuba I, II, III), TIM (Timpani), HRP (Harp), VLI (Violin I, II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 37. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics are marked with *sf* (sforzando), *f* (forte), and *pp* (pianissimo). The Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani parts feature rhythmic patterns of eighth and sixteenth notes. The Violin and Viola parts have a more melodic and harmonic texture. The Violoncello and Bass parts provide a solid bass line. The Harp part is mostly silent in this section.

Fibich: *Symphony No. 1 in F major* (IV)

CLA *solo molto espressivo*
BSN *p*
HRN IV *p*
VLA *molto espressivo p*
VCL *p*
BAS *p*

Measures 45-54. The Clarinet (CLA) has a solo part marked *solo molto espressivo*. The Bassoon (BSN), Horn IV (HRN IV), Viola (VLA), Violin I (VLI), Violin II (VLI), Violoncello (VCL), and Bass (BAS) are playing in a piano (*p*) dynamic.

PIC *ritenuto a tempo Colla parte*
FLU *p pp*
OBO *p*
CLA *portamento mf*
BSN *p pp*
HRN II *ritenuto a tempo Colla parte pp*
VLI *pp pp*
VLI *pp pp*
VLA *pp pp*
VCL *pp pp*
BAS *pp*

Measures 55-64. The Piccolo (PIC) is marked *ritenuto a tempo Colla parte*. The Flute (FLU) is marked *p pp*. The Oboe (OBO) is marked *p*. The Clarinet (CLA) has a *portamento* marking and is marked *mf*. The Bassoon (BSN) is marked *p pp*. The Horn II (HRN II) is marked *ritenuto a tempo Colla parte pp*. The Violin I (VLI) and Violin II (VLI) are marked *pp pp*. The Viola (VLA) is marked *pp pp*. The Violoncello (VCL) is marked *pp pp*. The Bass (BAS) is marked *pp*.

Fibich: *Symphony No. 1 in F major* (IV)

67 *a tempo* *ritard.* *a tempo*

PIC

FLU solo *espress.* *mf* 3 3 3 3 3

OBO *mf* *mf*

CLA *pp*

BSN *pp* *mf*

HRN II *a tempo* *ritard.* *a tempo* *mf*

VL I *a tempo* *ritard.* *a tempo* *mf*

VL II *mf*

VLA *mf*

VCL *mf* *p* 3

BAS *pizz.*

75 *mf* *p*

FLU *mf*

OBO *mf*

CLA *p* 3 3 3 3

BSN *mf* *p* 3 3 3 3

HRN II *mf*

VL I *mf* 3 3 3 3 *p*

VL II *mf* *p*

VLA *mf* *p*

VCL *mf*

BAS *p* *pizz.*

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 170. The score is arranged in a standard orchestral format with the following parts:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- I, II HRN (Horn)
- III, IV TRP (Trumpet)
- I, II TBN (Trombone)
- III, IV TUB (Tuba)
- TIM (Timpani)
- HRP (Harp)
- VL1, VL2 (Violin)
- VLA (Viola)
- VCL (Violoncello)
- BAS (Bass)

The score begins at measure 83. The key signature is one flat (F major). The dynamic markings are *f* (forte), *p* (piano), and *mf* (mezzo-forte). The bassoon part includes an *arco* marking. The string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 171. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown are:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- HRN (Horn I, II, III, IV)
- TBP (Trumpet I, II, III, IV)
- TUB (Trombone I, II, III)
- TIM (Timpani)
- HRP (Harp)
- VL1 (Violin I)
- VL2 (Violin II)
- VLA (Viola)
- VCL (Violoncello)
- BAS (Bass)

The score begins at measure 91, indicated by a '91' above the first staff. The music is in F major and 4/4 time. The dynamic marking *f* (forte) is present throughout the page. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The bottom of the page contains the page number 171.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for the fourth movement of Fibich's Symphony No. 1 in F major. The page is numbered 172. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), HRN (Horn I, II, III, IV), TRP (Trumpet I, II, III), TBN (Trombone I, II, III), TIM (Timpani), HRP (Harp), VLI (Violin I, II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 99. The key signature is one flat (F major). The tempo and dynamics are marked with *ff* (fortissimo) throughout the page. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide a strong harmonic foundation. The harp part is mostly silent on this page. The overall texture is dense and powerful, characteristic of a fortissimo orchestral passage.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, IV, page 174. The score includes staves for PIC, FLU, OBO, CLA, BSN, HRN, TRP, TBN, TUB, TIM, HRP, VL1, VL2, VLA, VCL, and BAS. The score features various musical notations such as dynamics (*p*, *f*, *fp*, *mf*), articulation (>), and slurs.

Fibich: *Symphony No. 1 in F major* (IV)

125

PIC *fz*

FLU *fz f* *pp subito*

OBO *fz f* *pp*

CLA *fz f* *pp subito*

BSN *fz f* *pp subito*

I *fz f* *pp subito*

II

HRN

III

IV *fz*

TRP *fz*

I

II

TBN

TUB

III

TUB

125

TIM *mf*

125

HRP

125

VL1 *fz f* *ppp*

VL2 *fz f* *ppp*

VLA *fz f* *pp subito* *ppp* *pizz.*

VCL *fz f* *ppp* *pizz.*

BAS *fz f* *ppp*

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 176. The score is arranged in a standard orchestral format with the following parts:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- I, II HRN (Horn)
- III, IV HRN (Horn)
- TRP (Trumpet)
- I, II TBN (Trombone)
- III, IV TBN (Trombone)
- TIM (Timpani)
- HRP (Harp)
- VLA (Viola)
- VCL (Violoncello)
- BAS (Bass)

The score begins at measure 135. The Flute part features a melodic line with a *pp* dynamic. The Clarinet and Bassoon parts have a *pp* dynamic. The Horns and Bassoon parts have a *pp* dynamic. The Violins and Viola parts have a *pp* dynamic. The Violoncello and Bass parts have a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Fibich: *Symphony No. 1 in F major* (IV)

151 *animato*

PIC

FLU *ff*

OBO *ff*
marcato

CLA *ff*

BSN *ff*

I *animato*
II *ff*
HRN *ff*
III *ff*
IV *ff*
TRP *ff*

I
II
TBN
TUB

III
TUB

151 *ff*

TIM

151

HRP

151 *animato*
VL1 *ff*
VL2 *ff*
VLA *ff*
VCL *ff*
BAS *ff*

Fibich: *Symphony No. 1 in F major* (IV)

158 *ritenuto* *Poco meno*

PIC

FLU *fff* *pp*

OBO *fff* *pp*

CLA *fff* *pp* *espress.*

BSN *fff* *pp*

I *fff* *pp*

II

HRN

III

IV

TRP

I

II

TBN

TUB

III

TUB

158 *ff*

TIM

158 *p* *3*

HRP

158 *ff* *ritenuto* *Poco meno* *pp* *3*

VL1

VL2 *ff* *pp* *3*

VLA *ff* *pp* *3*

VCL *ff* *pp* *pizz.*

BAS *ff* *pp*

Fibich: *Symphony No. 1 in F major* (IV)

180

PIC

FLU

OBO

CLA

BSN

I
II
HRN

III
IV

TRP

I
II
TBN

TUB

III
TUB

TIM

HRP

VL1

VL2

VLA

VCL

BAS

arco

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 181. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (I, II, III), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The page number 173 is indicated at the beginning of each staff. The score features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. The Harp part is particularly active with complex rhythmic patterns. The string parts provide a steady accompaniment with some melodic lines in the violins and cellos.

Fibich: *Symphony No. 1 in F major (IV)*

The musical score is divided into several systems:

- Woodwinds:** PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), and BSN (Bassoon). Dynamics range from *p* to *f*.
- Brass:** HRN I, II, III, IV (Horns), TRP (Trumpets), and TUB I, II, III (Trombones). Dynamics include *p*, *f*, and *ff*.
- Timpani:** TIM. Dynamics include *p*.
- Percussion:** HRP (Harp).
- Strings:** VLA (Viola), VCL (Violoncello), and BAS (Bass). Dynamics include *mf*, *p*, and *f*.
- Violins:** VL1 and VL2. Dynamics include *p* and *f*.

Tempo markings include *poco accelerando* and *[Tempo 1]*. Dynamic markings range from *p* (piano) to *ff* (fortissimo).

Fibich: *Symphony No. 1 in F major* (IV)

This page of the musical score, numbered 183, features a variety of instruments. At the top, the Piccolo (PIC) and Flute (FLU) parts are shown with rests. The Oboe (OBO) and Clarinet (CLA) parts play a rhythmic pattern of eighth notes. The Bassoon (BSN) part is marked *marcato* and plays a pattern of quarter notes. The strings are divided into sections: Violins I and II (I, II), Horns I, II, III, and IV (I, II, III, IV), Trumpets (TRP), Trombones I, II, and III (I, II, III, TUB), Timpani (TIM), Harp (HRP), Violins I and II (VLA, VLI), Viola (VLA), Violoncello (VCL), and Bass (BAS). The woodwinds and strings play active parts, while the brass and harp are mostly at rest.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 184. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, HRN), Trumpets (TRP), Trombones (I, II, TBN, TUB), Timpani (TIM), Harp (HRP), Violins (VL1, VL2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music is marked *ff* (fortissimo) and features a complex rhythmic pattern with many sixteenth notes.

Fibich: *Symphony No. 1 in F major* (IV)

This page of the musical score, numbered 201 at the top left, contains the following parts and staves:

- PIC**: Piccolo, starting with a rest and then playing a melodic line marked *ff*.
- FLU**: Flute I, playing a melodic line marked *ff*.
- OBO**: Oboe, playing a melodic line marked *ff*.
- CLA**: Clarinet, playing a melodic line marked *ff*.
- BSN**: Bassoon, playing a rhythmic accompaniment.
- HRN**: Horns, with staves for I, II, III, and IV, playing a rhythmic accompaniment.
- TBP**: Trumpet, playing a rhythmic accompaniment.
- TBN**: Trombones, with staves for I, II, III, and IV, playing a rhythmic accompaniment.
- TIM**: Timpani, playing a rhythmic accompaniment.
- HRP**: Harp, playing a rhythmic accompaniment.
- VLI**: Violin I, playing a melodic line with slurs.
- VLI**: Violin II, playing a melodic line with slurs.
- VLA**: Viola, playing a melodic line with slurs.
- VCL**: Violoncello, playing a melodic line with slurs.
- BAS**: Double Bass, playing a melodic line with slurs.

Fibich: *Symphony No. 1 in F major* (IV)

209

PIC *leggiero*

FLU *p* *leggiero*

OBO *p*

CLA *p* *leggiero*

BSN *p*

I *mf*

II *p*

HRN *mf* *p* *mf* *p*

III

IV

TRP

I

II

TBN

TUB

III

TUB

209

TIM

209

HRP *f* *f*

209

VL1 *p*

VL2 *p*

VLA *p*

VCL *p*

BAS *p* pizz. arco pizz. arco

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 187. The score includes staves for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (I, II), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music features various dynamics such as *p*, *espress.*, *mf*, and *pizz.*, along with articulation like accents and slurs.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Symphony No. 1 in F major (IV) by Fibich. The score is arranged in a standard orchestral format with the following parts and staves:

- PIC** (Piccolo): Staff 1, measures 222-229. Dynamics: *p*, *express.*, *mp*.
- FLU** (Flute): Staff 2, measures 222-229. Dynamics: *p*, *mp*.
- OBO** (Oboe): Staff 3, measures 222-229.
- CLA** (Clarinets): Staff 4, measures 222-229. Dynamics: *mp*, *express.*.
- BSN** (Bassoon): Staff 5, measures 222-229.
- HRN** (Horns): Staves 6-9 (I, II, III, IV). Measures 222-229. Dynamics: *p*, *mf*, *p*.
- TRP** (Trumpets): Staves 10-11 (I, II).
- TBN** (Trombones): Staves 12-13 (I, II, III, IV).
- TUB** (Tuba): Staff 14.
- TIM** (Timpani): Staff 15, measures 222-229.
- HRP** (Harp): Staves 16-17, measures 222-229. Dynamics: *f*. Includes *dim.* markings.
- VLA** (Violins): Staves 18-19 (I, II). Dynamics: *pp*.
- VCL** (Violas): Staff 20. Dynamics: *pp*.
- BAS** (Basses): Staff 21. Dynamics: *pp*.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, IV, measures 230-239. The score is arranged in a standard orchestral format with the following parts:

- PIC** (Piccolo): Measures 230-239, dynamics *mf*, *f*, *ff*.
- FLU** (Flute): Measures 230-239, dynamics *mf*, *f*, *ff*.
- OBO** (Oboe): Measures 230-239, dynamics *mf*, *f*, *ff*.
- CLA** (Clarinets): Measures 230-239, dynamics *f*, *ff*.
- BSN** (Bassoon): Measures 230-239, dynamics *mf*, *f*, *ff*.
- I II HRN** (Horns): Measures 230-239, dynamics *mf*, *f*, *ff*.
- III IV TRP** (Trumpets): Measures 230-239, dynamics *f*, *ff*.
- I II TBN TUB** (Trombones): Measures 230-239, dynamics *f*.
- III TUB** (Trombone): Measures 230-239, dynamics *f*.
- TIM** (Timpani): Measures 230-239, dynamics *f*.
- HRP** (Harp): Measures 230-239, dynamics *f*.
- VL I** (Violins I): Measures 230-239, dynamics *mf*, *f*, *ff*.
- VL II** (Violins II): Measures 230-239, dynamics *mf*, *f*, *ff*.
- VLA** (Violas): Measures 230-239, dynamics *mf*, *f*, *ff*.
- VCL** (Violoncellos): Measures 230-239, dynamics *f*, *ff*.
- BAS** (Basses): Measures 230-239, dynamics *f*, *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (F major), and the time signature is 4/4. The page number 189 is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (IV)

238 *marcato*
PIC *ff*
FLU *marcato*
OBO *marcato*
CLA *marcato*
BSN *marcato*
ff
I *marcato*
II
HRN *marcato*
III *ff*
IV
TRP *ff*
I *marcato*
II *ff*
TBN *marcato*
TUB *marcato*
III *ff*
IV
TIM
HRP
238
VL1 *ff*
VL2 *ff*
VLA
VCL
BAS *marcato*
ff

Fibich: *Symphony No. 1 in F major* (IV)

246 *Tutta la forza*

PIC
FLU
OBO
CLA
BSN
I
II
HRN
III
IV
TRP
I
II
TBN
TUB
III
TUB
TIM
HRP
VL1
VL2
VLA
VCL
BAS

f

Fibich: *Symphony No. 1 in F major* (IV)

Grandioso

253

PIC

FLU

OBO

CLA

BSN

253

Grandioso

I
II

HRN

III
IV

TRP

I
II

TBN

III
IV

TUB

253

TIM

253

HRP

253

Grandioso

V.L1

V.L2

V.LA

VCL

BAS

Fibich: *Symphony No. 1 in F major* (IV)

[Tempo 1]

260

PIC

FLU

OBO

CLA

BSN

[Tempo 1]

260

I
II
HRN

III
IV

TRP

I
II
TBN

III
IV

TIM

HRP

[Tempo 1]

260

VI1

VI2

VLA

VCL

BAS

ff

Fibich: *Symphony No. 1 in F major* (IV)

Tutta la forza

268

PIC

FLU

OBO

CLA

BSN

dolce

p

dolce

p

dolce

p

dolce

p

268

Tutta la forza

I

II

HRN

III

IV

TRP

I

II

TBN

TUB

III

TUB

268

TIM

f

268

HRP

268

Tutta la forza

VL1

VL2

VLA

VCL

BAS

pp

pp

pp

pp

pp

pizz

pp

Fibich: *Symphony No. 1 in F major* (IV)

This page of a musical score for Fibich's *Symphony No. 1 in F major*, Part IV, covers measures 277 to 300. The score is arranged in a standard orchestral layout with the following parts and staves:

- PIC** (Piccolo): Measures 277-300, starting with a rest and then playing a melodic line with dynamics *fz* and *fz f*.
- FLU** (Flute): Measures 277-300, playing a melodic line with dynamics *p*, *fz*, *mp*, *fz*, and *fz f*.
- OBO** (Oboe): Measures 277-300, playing a melodic line with dynamics *p*, *mp*, *fz mf*, and *fz f*.
- CLA** (Clarinets): Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
- BSN** (Bassoons): Measures 277-300, playing a melodic line with dynamics *p*, *mp*, and *fz f*.
- HRN** (Horns):
 - I**: Measures 277-300, playing a melodic line with dynamics *pp*, *fp*, *fz mf*, and *fz mf*.
 - II**: Measures 277-300, playing a melodic line with dynamics *mf*, *fz*, and *fz*.
 - III**: Measures 277-300, playing a melodic line with dynamics *mf*, *fz*, and *fz*.
 - IV**: Measures 277-300, playing a melodic line with dynamics *mf*, *fz*, and *fz*.
- TRP** (Trumpets): Measures 277-300, playing a melodic line with dynamics *mf*, *fz*, and *fz*.
- TBN** (Trombones):
 - I**: Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
 - II**: Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
 - III**: Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
 - IV**: Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
- TIM** (Timpani): Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
- HRP** (Harp): Measures 277-300, playing a melodic line with dynamics *fz* and *fp*.
- VLA** (Violins):
 - I**: Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
 - II**: Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
 - III**: Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
 - IV**: Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
- VCL** (Violas): Measures 277-300, playing a melodic line with dynamics *fp*, *fz mf*, and *fz f*.
- BAS** (Basses): Measures 277-300, playing a melodic line with dynamics *arco*, *fp*, *fz mf*, and *fz f*.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, movement IV, page 196. The score includes parts for Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpet (TRP), Tubas (I, II, III), Timpani (TIM), Harp (HRP), Violins (I, II), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music is marked *ff* (fortissimo) and features complex rhythmic patterns with many accents.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for the fourth movement of Fibich's Symphony No. 1 in F major. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: PIC (Piccolo), FLU (Flute), OBO (Oboe), CLA (Clarinet), BSN (Bassoon), I II HRN (Horn I and II), III IV HRN (Horn III and IV), TRP (Trumpet), I II TBN (Trombone I and II), III TBN (Trombone III), TIM (Timpani), HRP (Harp), VI.1 (Violin I), VI.2 (Violin II), VLA (Viola), VCL (Violoncello), and BAS (Bass). The score begins at measure 284 and continues through measure 288. The key signature is F major, and the time signature is 4/4. The dynamics are marked with *fff* (fortississimo), *fz* (forzando), and *pp* (pianissimo). The Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani parts are marked with *fff* and *fz*. The Violin I and II parts are marked with *fff* and *pp*. The Viola, Violoncello, and Bass parts are marked with *fff* and *pp*. The Harp part is marked with *pp*. The score is written in a clear, professional font with standard musical notation, including notes, rests, and dynamic markings.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for measures 300-315. The score includes parts for OBO, CLA, BSN, HRN IV, VL1, VL2, VLA, VCL, and BAS. The OBO part is marked *dolce* and *p*. The CLA and BSN parts are marked *pp*. The VLA and VCL parts are also marked *pp*. The HRN IV part is marked *pp*. The VL1 and VL2 parts are marked *pp*. The VCL and BAS parts are marked *pp*. The score features various musical notations including slurs, ties, and dynamic markings.

Musical score for measures 316-330. The score includes parts for FLU, OBO, CLA, BSN, HRN II, VL1, VL2, VLA, VCL, and BAS. The FLU part is marked *p*. The OBO part is marked *p*. The CLA part is marked *p*. The BSN part is marked *p*. The HRN II part is marked *mf*. The VL1 part is marked *pp*. The VL2 part is marked *pp*. The VLA part is marked *pp*. The VCL part is marked *pp*. The BAS part is marked *p*. The score includes tempo markings: *ritenuto* and *a tempo*. The score features various musical notations including slurs, ties, and dynamic markings.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, fourth movement. The score is arranged in system blocks. The first system includes Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), and Bassoon (BSN). The second system includes Horns I, II, III, and IV (HRN), Trumpet (TRP), Trombones I, II, and III (TBN/TUB), and Tuba (TUB). The third system includes Timpani (TIM) and Harp (HRP). The fourth system includes Violins I and II (VLI/VLII), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score begins at measure 324 with the tempo marking *a tempo* and continues through measure 325. Dynamics such as *mf* are indicated throughout the score.

Fibich: *Symphony No. 1 in F major* (IV)

Musical score for Fibich's *Symphony No. 1 in F major*, IV. The score is arranged in a standard orchestral layout with the following instruments and parts:

- PIC (Piccolo): *mf* to *ff*
- FLU (Flute): *f* to *ff*
- OBO (Oboe): *f* to *ff*
- CLA (Clarinets): *f* to *ff*
- BSN (Bassoon): *f* to *ff*
- HRN (Horns): I, II, III, IV, *f* to *ff*
- TRP (Trumpets): *mf* to *ff*
- TUB (Tubas): *ff*
- TIM (Timpani): *ff*
- HRP (Harp): *ff*
- VL1 (Violins I): *ff*
- VL2 (Violins II): *ff*
- VLA (Violas): *ff*
- VCL (Violoncellos): *ff*
- BAS (Basses): *ff*

The score includes dynamic markings such as *mf*, *f*, and *ff*. The key signature is one flat (F major), and the time signature is 4/4. The page number 200 is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (IV)

The image displays a page of a musical score for the fourth movement of Fibich's Symphony No. 1 in F major. The page is numbered 201 at the bottom. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown are: Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), Bassoon (BSN), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Timpani (TIM), Harp (HRP), Violins (I, II), Viola (VLA), Violoncello (VCL), and Bass (BAS). The music is written in F major and 4/4 time. The score begins at measure 340. The Piccolo and Flute parts feature rapid sixteenth-note passages. The Oboe, Clarinet, and Bassoon parts have more melodic lines with slurs. The Horns and Trumpets play rhythmic patterns. The Trombones and Bass provide harmonic support. The Timpani has a steady rhythmic pattern. The Harp is silent. The Violins and Viola play rhythmic patterns. The Violoncello and Bass provide harmonic support. The score is marked with a forte (*ff*) dynamic.

Fibich: *Symphony No. 1 in F major* (IV)

349 Coda G.P. G.P. Poco meno mosso

PIC

FLU

OBO

CLA

BSN

349 Coda G.P. G.P. Poco meno mosso

I
II

HRN

III
IV

TRP

I
II

TBN

TUB

III

TUB

349

TIM

349

HRP

349 Coda G.P. G.P. Poco meno mosso

VLA
I
II
III

VCL

BAS

ff *pp* *espress.* *pp*

Fibich: *Symphony No. 1 in F major* (IV)

361 *ritenuto* *Allegro moderato e tranquillo* *ritenuto* *Tempo I. [Allegro con fuoco e vivace]*

PIC

FLU *mf*

OBO *mf*

CLA *mf*

BSN *p*

I *ritenuto* *Allegro moderato e tranquillo* *ritenuto* *Tempo I. [Allegro con fuoco e vivace]*

II *pp*

HRN *IV* *fp* *p*

III *p*

IV

TRP

I

II

TBN

TUB

III

TUB

TIM *p*

HRP

VL1 *ritenuto* *Allegro moderato e tranquillo* *ritenuto* *Tempo I. [Allegro con fuoco e vivace]* *arco*

VL2 *pp* *pizz.* *arco*

VLA *fp* *p*

VCL *pp* *p*

BAS *pp* *p*

Fibich: *Symphony No. 1 in F major* (IV)

371

PIC *ff*

FLU *ff*

OBO *ff*

CLA *ff*

BSN *ff*

I *ff*

II

HRN

III *ff*

IV

TRP *ff*

I *ff*

II

TBN

III *ff*

TUB

TIM *ff*

HRP

371

VLI *ff* 3

VLI *ff* 3

VLA *ff* 3

VCL *ff*

BAS *ff*

Fibich: *Symphony No. 1 in F major* (IV)

The musical score is arranged in a standard orchestral format. The top section includes the Piccolo (PIC), Flute (FLU), Oboe (OBO), Clarinet (CLA), and Bassoon (BSN). The middle section includes Horns (I, II, III, IV), Trumpets (TRP), Trombones (I, II, TBN, TUB), and Timpani (TIM). The bottom section includes Harp (HRP), Violins (VLI, VLI2), Viola (VLA), Violoncello (VCL), and Bass (BAS). The score is marked with *sempre marcato* and features dynamic markings such as *fz* and *fff*. The key signature is one flat (F major), and the time signature is 4/4. The page number 205 is centered at the bottom.

Fibich: *Symphony No. 1 in F major* (IV)

Tutta la forza

388

PIC

FLU

OBO

CLA

BSN

I II

HRN

III IV

TRP

I II

TBN

TUB

III

TUB

388

TIM

388

HRP

388

VL1

VL2

VLA

VCL

BAS

Tutta la forza

Fibich: *Symphony No. 1 in F major* (IV)

This page of a musical score for Fibich's *Symphony No. 1 in F major*, movement IV, contains staves 395 through 400. The instruments listed on the left are:

- PIC (Piccolo)
- FLU (Flute)
- OBO (Oboe)
- CLA (Clarinet)
- BSN (Bassoon)
- HRN (Horn I, II, III, IV)
- TRP (Trumpet)
- TBN (Tuba)
- TUB (Tuba)
- TIM (Timpani)
- HRP (Harp)
- VLA (Violin I)
- VLI (Violin II)
- VLA (Viola)
- VCL (Violoncello)
- BAS (Bass)

The score features various musical notations including notes, rests, and dynamic markings. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The harp part is mostly silent in this section.

Fibich: *Symphony No. 1 in F major* (IV)

403 Adagio Presto

PIC

FLU

OBO

CLA

BSN

403 Adagio Presto

I II

HRN

III IV

TRP

I II

TBN

III

TUB

403

TIM

403

HRP

403 Adagio Presto
Con bravura

VL1

VL2

VLA

VCL

BAS

ff

Fibich: *Symphony No. 1 in F major* (IV)

This page of a musical score for Fibich's *Symphony No. 1 in F major*, IV, covers measures 414 to 418. The score is arranged in a standard orchestral format with the following parts:

- PIC** (Piccolo): Measures 414-418, marked *secco* and *fff*. Includes *G.P.* (Grand Pause) markings at measures 416 and 418.
- FLU** (Flute): Measures 414-418, marked *fff*.
- OBO** (Oboe): Measures 414-418, marked *fff*.
- CLA** (Clarinet): Measures 414-418, marked *fff*.
- BSN** (Bassoon): Measures 414-418, marked *fff*.
- I II HRN** (Horn): Measures 414-418, marked *fff*.
- III IV TRP** (Trumpet): Measures 414-418, marked *fff*.
- I II TBN** (Trombone): Measures 414-418, marked *fff*.
- III TUB** (Tuba): Measures 414-418, marked *fff*.
- TIM** (Timpani): Measures 414-418, marked *fff*.
- HRP** (Harp): Measures 414-418, marked *fff*.
- VL1** (Violin I): Measures 414-418, marked *fff*. Includes *G.P.* markings at measures 416 and 418.
- VL2** (Violin II): Measures 414-418, marked *fff*.
- VLA** (Viola): Measures 414-418, marked *fff*.
- VCL** (Violoncello): Measures 414-418, marked *fff*.
- BAS** (Bass): Measures 414-418, marked *fff*.

The score features a variety of dynamic markings, including *fff* (fortissimo) and *secco*. Performance instructions such as *G.P.* (Grand Pause) are placed above the Piccolo and Violin I staves. The woodwinds and strings play sustained chords or rhythmic patterns, while the strings (Violins I and II, Viola, and Cello) feature a prominent sixteenth-note texture.

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