



CARNIVAL OVERTURE

ANTONIN DVOŘÁK

Arranged by

Carrie Lane Gruselle

Instrumentation

- 1 - Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: *Measures of Success®* for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

Dvořák's *Carnival Overture* was initially titled *Life* as the centerpiece of a trilogy of overtures: *Nature*, *Life*, and *Love*, until they became distinct entities.

This arrangement is intended for students that are ready to immerse themselves in the skills that are growing at the grade 3 level.

Some of these skills, however, may need to be introduced:

- high 1 in upper strings (1 in the low 2 spot) and high 4 for a more fluid technique.
- half position
- for cello, the "in-between" positions and extensions

Regarding fingerings, at this grade and beyond, the possibilities become limitless. Those printed were chosen as practical for those students to whom these positions may be new.

Other observations:

- m 116 viola: "+" indicates LH pizzicato of the open string.
- m 117 double stop: use open G and octave harmonic with finger 4 on the D string.
- m 126: the separate bows may be hooked. For separate bows (to give a more aggressive sound) students will need to concentrate on adjusting weight and speed.
- m 160 bass and cello ostinato: both could play this in 1st position, but the fingerings suggested will establish the ideal tone quality, will keep the ostinato on one string (no string crossings), and will be a highly useful and transferable skill in the future.
- m. 216 and 217 in the inner voices: It may be new to some to lift the bow, set near the frog and follow with an up bow. You could substitute hooked bowing, but the students will certainly need this skill: retrieve—set—up-bow in the future.

The abundance of courtesy accidentals reflects Dvořák's fluid tonal centers, his chromaticism, and our desire to make your initial reading of the piece successful.

- Carrie Lane Gruselle

CARNIVAL OVERTURE

ANTONIN DVOŘÁK
Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Allegro (♩ = 104-120)

Violin 1
Violin 2
Viola (Violin 3)
Violoncello
Double Bass

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.



Hear and download this piece at www.fjhmusic.com

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23

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 19 20 21 22 23

f *mp*

f *mp*

f *mp*

f *mp*

27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

24 25 26 27 28

f $\frac{1}{2}$

f

$\frac{1}{2}$ *f* I

f

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

29 30 31

ff

ff

ff

ff

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

34 35 36 37 38 39

Detailed description: This block contains the first system of a musical score, spanning measures 34 to 39. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 34 shows a first violin part with a sixteenth-note run and a first finger (1) fingering. Measure 35 has a first violin part with a first finger (1) fingering. Measure 36 has a first violin part with a first finger (1) fingering. Measure 37 has a first violin part with a first finger (1) fingering and a third finger (3) fingering. Measure 38 has a first violin part with a first finger (1) fingering and a fourth finger (4) fingering. Measure 39 has a first violin part with a first finger (1) fingering. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

40 41 42 43 44

Detailed description: This block contains the second system of a musical score, spanning measures 40 to 44. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 40 has a first violin part with a first finger (1) fingering. Measure 41 has a first violin part with a first finger (1) fingering. Measure 42 has a first violin part with a first finger (1) fingering. Measure 43 has a first violin part with a first finger (1) fingering and a fourth finger (4) fingering. Measure 44 has a first violin part with a first finger (1) fingering. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

45 46 47 48 49

Detailed description: This block contains the third system of a musical score, spanning measures 45 to 49. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 45 has a first violin part with a first finger (1) fingering. Measure 46 has a first violin part with a first finger (1) fingering. Measure 47 has a first violin part with a first finger (1) fingering and a third finger (3) fingering. Measure 48 has a first violin part with a first finger (1) fingering. Measure 49 has a first violin part with a first finger (1) fingering. The score includes various musical notations such as slurs, accents, and dynamic markings.

51

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

III
ff
non div.

ff
div.

ff

50 51 52 53 54 55

57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

non div.

56 57 58 59 60

62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

61 62 63 64 65

70

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vcl. *mp*

D.B. *mp*

ff

f

ff

66 67 68 71

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mp*

mp

72 73 74 75 76 77

78

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

pp

pp

pp

pp

pp

78 79 80 81 83

86 Poco tranquillo

84 85 87 88

Vln. 1 *mp* molto espressivo

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

89 90 91 92 93

Vln. 1

Vln. 2

Vla. H4

Vcl. *p*

D.B. *p*

94 95 96 97 98

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

102

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

99 100 102 103 104

p *mf* *p* *mf* *p*

H4

-4 IV 3 1 -3 III 2

V -1 III

D.B.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

105 106 107 108 109

I -1 III

4 4 4 4

3 1 -2 I

-3 2

110

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

110 111 112 113 114 115

(III) *mf* *p* *mf* *p*

-1 2 4 2 4 1

-4 IV -2 I

2 -1 2 -2 V

1/2 I



116

Vln. 1 *p* V 1 4 1 3 -3 I -4 III

Vln. 2 non div. V 4

Vla. + pizz.

Vcl. pizz.

D.B.

116 117 118 119 120

Vln. 1 *mf* -2 I 126 *f* 0 -3 III

Vln. 2 *mf* arco V 4 *f* V V V 4

Vla. *mf* V 4 *f* V V V

Vcl. arco *mf* *f* V -4 -4

D.B. *mf* pizz. 4 *f* arco I -4 4 -4 I II I -4 -4

122 123 124 125 127 I IV III I

Vln. 1 0 -1 4

Vln. 2 -1 2 1

Vla. 1/2 -1 2 1 2

Vcl. 1/2 3 2

D.B. -2 1 1/2

128 129 130 131 132

133

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

133 134 135 136 137 138

139

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

139 140 141 142 143 144 145

146 **Andantino con moto**

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

146 147 148 149 150 151 152

154

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

153 154 155 156 157 158 159

pp
p
II arco

4 4

1 2 1

154

160

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

160 161 162 163 164 165

p
pp
sim.

non div.
non div.

III
II½
III
II½

III 160
II½ 161
III 162

-2 4 1 2

4 -1 2

4 -1 2

sim.

160

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

166 167 168 169 170 171

166

172 **Tempo primo**

172 **f** III 173 IV 175 I 176

177 178 179 1/2 I

182 **ff** 183 184 185 186 III 187 I

190

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

188 III I 191 192 193 I

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

194 195 196 197 198

200

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

199 200 201 202 203

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

204 205 206 207 208

Detailed description: This system of the musical score covers measures 204 to 208. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 204 includes fingerings -2 and 1. Measure 205 includes a first ending bracket labeled 'I'. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

210

209 210 211 212 213 214

Detailed description: This system of the musical score covers measures 209 to 214. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 209 includes a fingerings -1 and a first ending bracket labeled 'III'. Measure 210 includes fingerings 4 and 3. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

215 216 217 218 219

*set bow near the frog for the up bow

Detailed description: This system of the musical score covers measures 215 to 219. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three instances of the instruction '*set bow near the frog for the up bow' in measures 216, 217, and 218. The staves include various bowing and fingering markings.