

Carnival

for Orchestra

Conductor's Score
(Transposed)

Gregory S. Robbin

Serenely $\downarrow = 120$

The conductor's score consists of ten staves of music for various orchestra instruments. The instruments listed from top to bottom are: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 4 Horns in F, 2 Trumpets in C, 3 Trombones, Tuba, Orchestra Bells, Percussion (Cym, SD, BD), 2 Harps, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabassoon. The music is written in common time (indicated by '3/4') and includes various dynamics such as 'p' (pianissimo) and 'pizz.' (pizzicato). The score also includes performance instructions like '[hard rubber mallets]' for the bells and 'divisi' for the violins.

9

Picc.

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla. $\left\{ \begin{matrix} \flat \\ \flat \end{matrix} \right.$

Vc. $\left\{ \begin{matrix} \flat \\ \flat \end{matrix} \right.$

Cb. $\left\{ \begin{matrix} \flat \\ \flat \end{matrix} \right.$

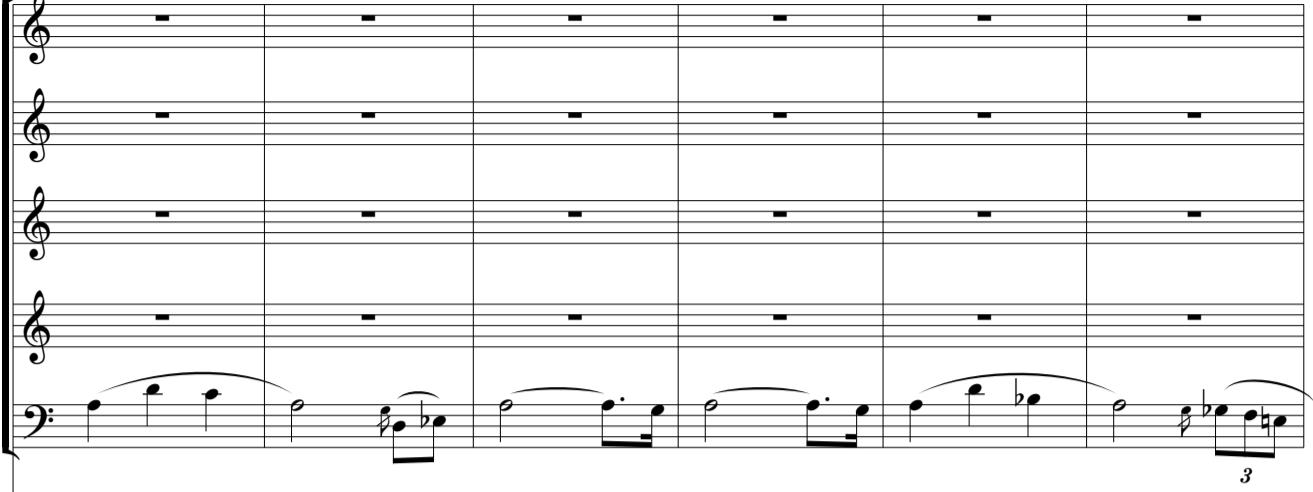
23

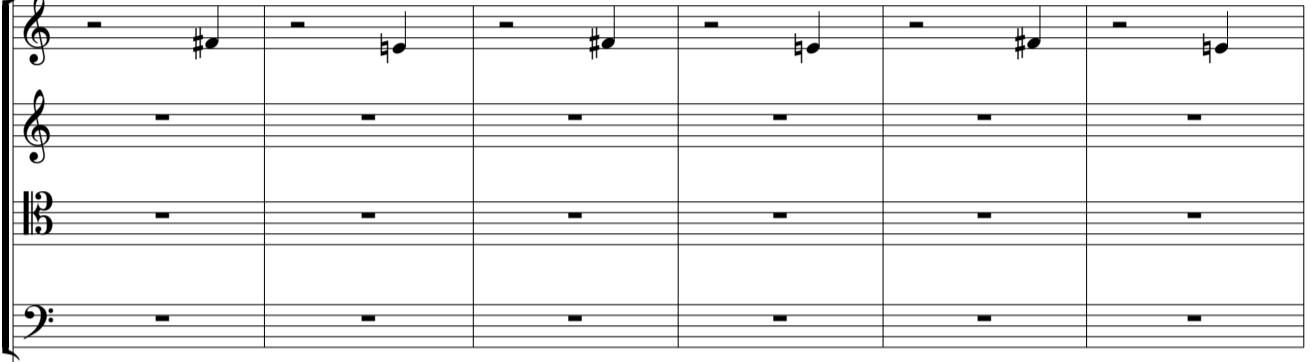
Picc.

Fl.

Ob.

Cl.

Bsn. 

Hn. 

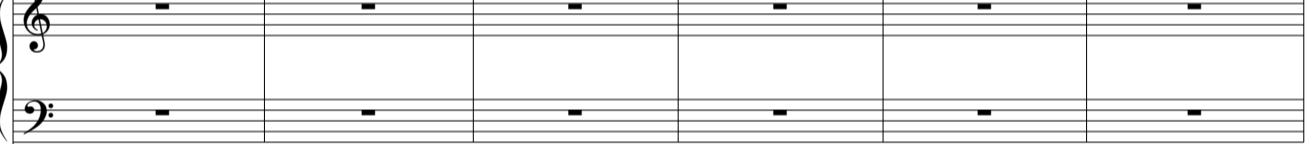
Trp.

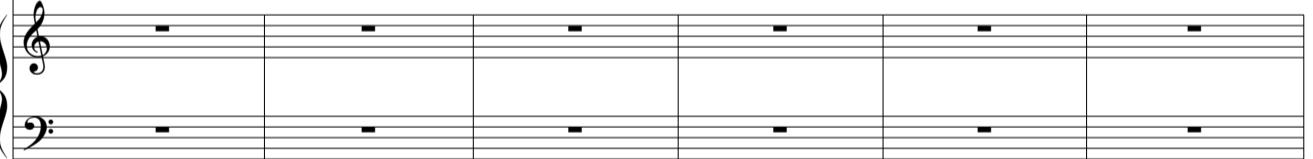
Trb.

Tba.

Bells

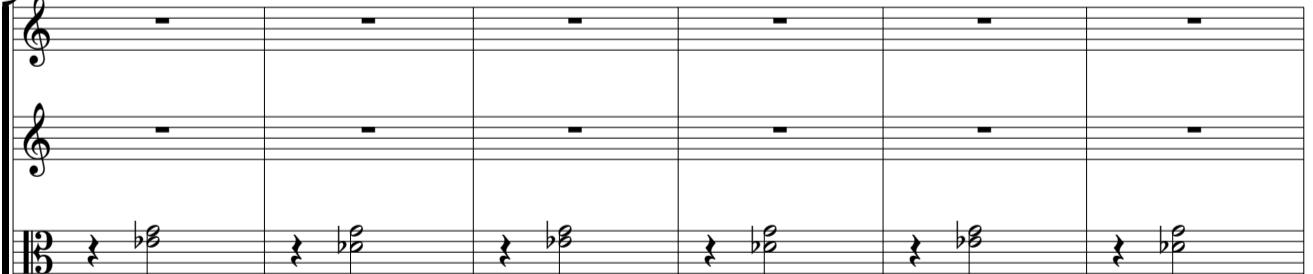
Perc.

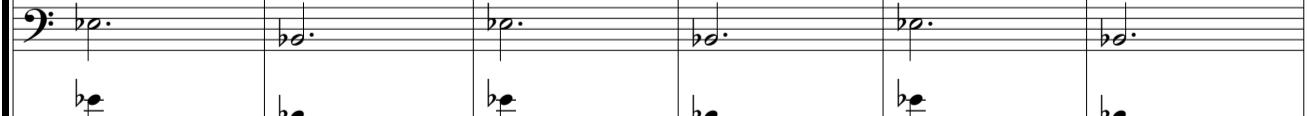
Hp. 

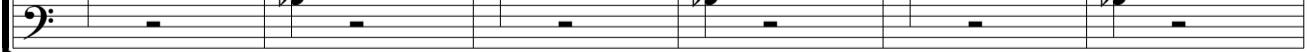
Pno. 

Vl.I

Vl.II

Vla. 

Vc. 

Cb. 

29 *piu mosso*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp. { *f* 1. 3 2. 3 3 3 3 2. 1. 3 2. 3 }

Pno. {

Vl.I *piu mosso*

Vl.II

Vla. { *bz* *bz* *bz* *bz* *bz* }

Vc. { *bz* *bz* *bz* *bz* *bz* }

Cb. { *bz* - *bz* - *bz* }

accelerando

40

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

Musical score page 40. The score consists of ten systems of music, each with a specific instrumentation. The instruments listed from top to bottom are: Picc., Fl., Ob., Cl., Bsn., Hn., Trp., Trb., Tba., Bells, Perc., Hp., Pno., Vl.I, Vl.II, Vla., Vc., and Cb. The Picc., Fl., Ob., Cl., Bsn., Hn., Trp., Trb., Tba., Bells, Perc., Hp., and Vl.II parts are shown in the first system. The Pno. part is shown in the second system. The Vl.I, Vla., Vc., and Cb. parts are shown in the third system. The score includes dynamic markings such as *tr.*, *p*, and *b*.

46

Picc.

Fl. *mf*

Ob.

Cl.

Bsn.

Hn. 1,3
2,4 *mf*

Trp.

Trb.

Tba.

Bells *mp*

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla. *mf*

Vc.

Cb.

52

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

ord.

Vl.II

divisi

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top five staves include Picc., Fl., Ob., Cl., and Bsn. The middle section includes Hn., Trp., Trb., and Tba. The bottom section includes Bells, Perc., Hp., and Pno. The final section at the bottom includes Vl.I, Vl.II, Vla., Vc., and Cb. Measure 52 begins with a rest followed by a dynamic instruction. The Flute and Bassoon play eighth-note patterns. The Clarinet and Bassoon play eighth-note patterns. The Bassoon plays eighth-note patterns. The Horn and Trombone play eighth-note patterns. The Trombone and Bass Trombone play eighth-note patterns. The Bass Trombone and Double Bass play eighth-note patterns. The Bells play eighth-note patterns. The Percussion and Harp play eighth-note patterns. The Piano has a sixteenth-note pattern with grace notes. The Violin I and Violin II play eighth-note patterns. The Violin II has an 'ord.' dynamic. The Cello and Double Bass play eighth-note patterns. The Violoncello and Double Bass play eighth-note patterns. The Violoncello and Double Bass play eighth-note patterns. The Double Bass plays eighth-note patterns.

57

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

divisi

Vl.II

Vla.

Vc.

Cb.

62

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

67

73 accelerando

78 Lively, energetic = 168

Musical score for orchestra and piano, page 78. The score consists of two systems of music. The top system includes Picc., Fl., Ob., Cl., Bsn., Hn., Trp., Trb., Tba., Bells, Perc., Hp., and Pno. The bottom system includes Vl.I, Vl.II, Vla., Vc., and Cb. The Picc. part has a dynamic of *f* and a performance instruction of "3 - 3 - 3 -". The Fl. part has dynamics of *f* and *mf*, with performance instructions of "staccato sempre" and "3 - 3 - 3 -". The Ob. part has a dynamic of *mf*. The Cl. part has dynamics of *mf* and *staccato sempre*. The Bsn. part has a dynamic of *mf*. The Hn., Trp., Trb., Tba., Bells, and Perc. parts are mostly silent. The Hp. and Pno. parts are grouped together and show a continuous pattern of eighth-note strokes. The tempo is marked as Lively, energetic = 168.

Lively, energetic = 168

Continuation of the musical score for orchestra and piano, page 78. This section includes parts for Vl.I, Vl.II, Vla., Vc., and Cb. All parts are shown with vertical dashes, indicating they are silent or have no written notes at this point in the score.

84

Picc. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp. *f* 1. *pizz.* 2. *pizz.* [D, C#, Bb | Eb, Fb, G, Ab]

Pno.

VII. *f* pizz.

VI.II. *f* pizz.

Vla.

Vc.

Cb.

Picc.	-	-	-	-	-	-
Fl.	$\text{f} \gamma \# \text{f} \gamma \text{f} \gamma$	$\text{b} \text{f} \text{e} \text{d} \text{c} \text{b}$	$\text{f} \text{e} \text{d} \text{c} \text{b}$	f	f	-
Ob.	f	-	f	f	-	-
Cl.	f	$\text{g} \text{f} \text{e}$	$\text{f} \text{e} \text{d}$	f	-	-
Bsn.	$\text{b} \text{a} \text{g} \text{f}$	$\text{b} \text{a} \text{g} \text{f}$	$\text{b} \text{a} \text{g} \text{f}$	-	-	$\text{f} \text{e} \text{d} \text{c}$
Hn.	-	-	-	-	-	-
Trp.	-	-	-	-	-	-
Trb.	$\text{f} \text{e} \text{d} \text{c}$	-	-	-	-	-
Tba.	-	-	-	-	-	-
Bells	-	-	-	-	-	-
Perc.	-	-	-	-	-	-
Hp.	-	-	-	-	-	-
Pno.	-	-	-	-	-	-
VI.I	-	-	-	arco	$\text{b} \text{a} \text{g} \text{f}$	$\text{b} \text{a} \text{g} \text{f}$
VI.II	-	-	-	arco	$\text{b} \text{a} \text{g} \text{f}$	$\text{b} \text{a} \text{g} \text{f}$
Vla.	$\text{f} \text{e} \text{d} \text{c}$	-	-	divisi	$\text{b} \text{a} \text{g} \text{f}$	>
Vc.	-	-	-	mf	-	>
Cb.	-	-	-	mf	-	-

94

Picc.

Fl.

Ob.

Cl.

Bsn. *f*

Hn.

Trp.

Trb. *f*

Tba.

Bells

Perc.

Hp.

Pno. *f*

Vl.I

Vl.II *f*

Vla. *f*

Vc. *f*

Cb. *f*

100

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla. unis

Vc.

Cb.

staccato sempre

1. solo express.

staccato sempre

mf 3

staccato sempre

mf

unis

106

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

111

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

117

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,3 solo
2,4 *f*

Trp.

Trb. *mf*

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I *mf* unis *3* *3* *3* *3*

Vl.II *mf* *3* *3*

Vla. divisi *staccato sempre*

Vc. *mf* *staccato sempre*

Cb. *mf*

122

Picc. Fl. Ob. Cl. Bsn. Hn. Trp. Trb. Tba. Bells Perc. Hp. Pno. Vl.I Vl.II Vla. Vc. Cb.

130

Picc.

Fl. *mf* *mp*

Ob.

Cl. *mf* *mp*

Bsn.

Hn. *g:* *g:* *g:* *g:* *mp*

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII. arco *p* *mf* *mp* 1. solo *espress.* *mf*

VI.II. arco *p* *mf* *mp* *ord.*

Vla. *ord.*

Vc. *ord.* *mp* *ord.*

Cb. *mp*

137

Picc. -

Fl. 1. $\text{f} \cdot$ $\text{f} \flat$ p z 1. $\text{f} \flat$ f p

Ob. mp

Cl. -

Bsn. 1. $\text{f} \sharp$ f $\text{f} \flat$ $\text{f} \sharp$ +2. $\text{f} \flat$ f $\text{f} \sharp$ f p

Hn. -

Trp. -

Trb. -

Tba. -

Bells -

Perc. -

Hp. -

Pno. -

Vl.I $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \flat$ $\text{f} \sharp$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \flat$ $\text{f} \cdot$

Vl.II -

Vla. z $\text{f} \sharp$ $\text{f} \sharp$ z $\text{f} \flat$ f f z $\text{f} \flat$ f z $\text{f} \sharp$ $\text{f} \sharp$

Vc. $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \cdot$ $\text{f} \cdot$ $\text{f} \cdot$

Cb. $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \flat$ $\text{f} \cdot$ $\text{f} \cdot$ $\text{f} \cdot$

142

Picc.

Fl. 1. *mf*

Ob. 1. *mf*

Cl. *mf*

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno. *f*

VII. unis. *f*

VII.II. *f*

Vla. *f*

Vc. *f*

Cb. *f*

147

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

152

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII

VI.II

Vla.

Vc.

Cb.

157

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII

VI.II

Vla.

Vc.

Cb.

2. solo staccato sempre

f *3* — *3* — *3* —

1. solo

f *3*

mp

mp

mp

mp

162

Picc.

Fl. 3 - 3 - 3 -

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

pizz.

mf

1.

mf

f 3 - 3 - 3 -

2. solo staccato sempre

pizz.

f

f

29

168

Picc.

Fl. 1. 3 fltz. 1. mf

Ob. 3 - 3 - 3 - mf

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I pizz. f

Vl.II pizz. f

Vla.

Vc.

Cb.

174

Picc.

Fl.

Ob.

1. solo *espress.*

Cl. *f*

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno. *mf*

Vl.I arco *mf*

Vl.II arco divisi *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

179

Picc. -

Fl. -

Ob. -

Cl. *f* 3 3

Bsn. 1. solo *staccato sempre*

Hn. 1.

Trp. *mf*

Trb. *mp*

Tba. *mp*

Bells -

Perc. -

Hp. -

Pno. -

Vl.I pizz. *mf*
unis. pizz.

Vl.II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

185

Picc. Fl. Ob. Cl. Bsn.

Hn. Trp. +2. Trb. Tba. Bells Perc.

Hp. Pno.

Vl.I Vl.II Vla. Vc. Cb.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

198

Picc.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1,3 solo
2,4 *f*

Trp.

Trb. *mf*

Tba. *mf*

Bells

Perc.

Hp.

Pno.

Vl.I arco *mf*

Vl.II arco *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

204

Picc. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

210

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

1. solo

f

mp

mp

mp

mp

222

Picc.

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno. *f*

Vl.I *f*

Vl.II *f*

Vla. *f*

Vc.

Cb. *f*

227

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

232

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII

VI.II

Vla.

Vc.

Cb.

237

ritardando

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

1,3

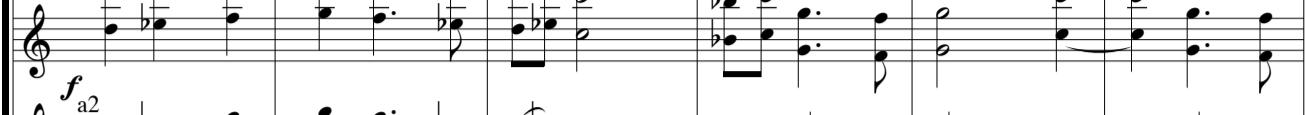
mf

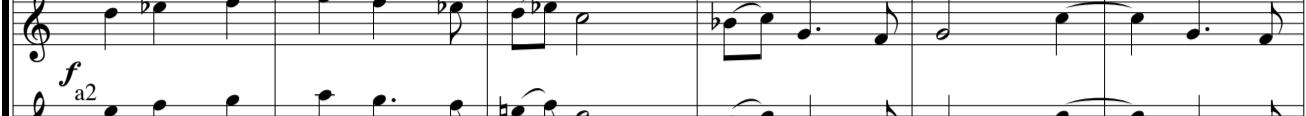
ritardando

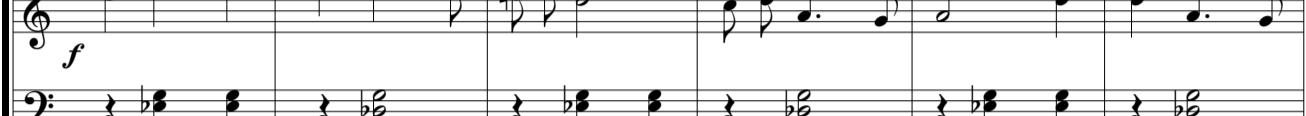
unis

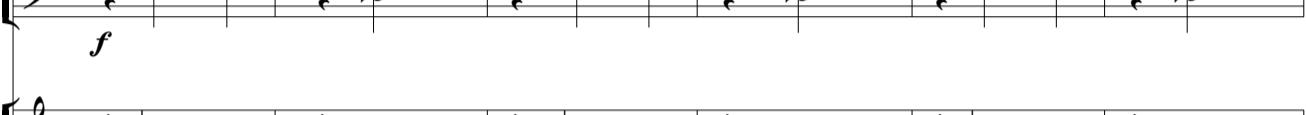
243 Animated $\text{♩} = 168$

Picc. 

Fl. 

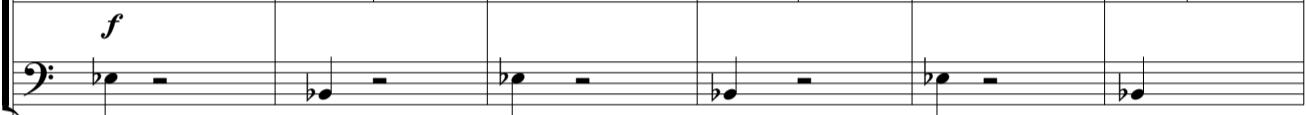
Ob. 

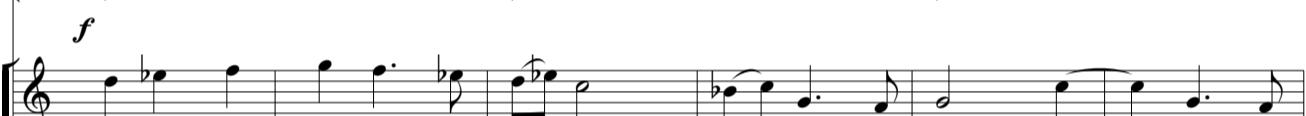
Cl. 

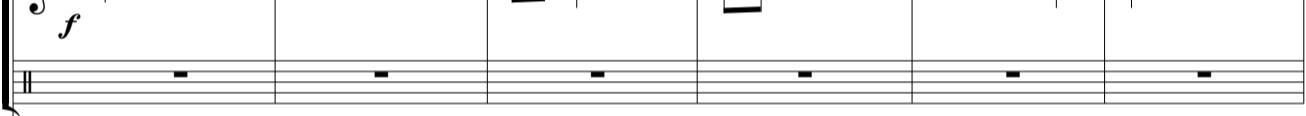
Bsn. 

Hn. 

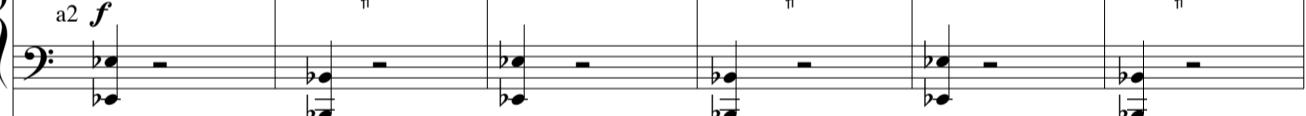
Trp. 

Trb. 

Tba. 

Bells 

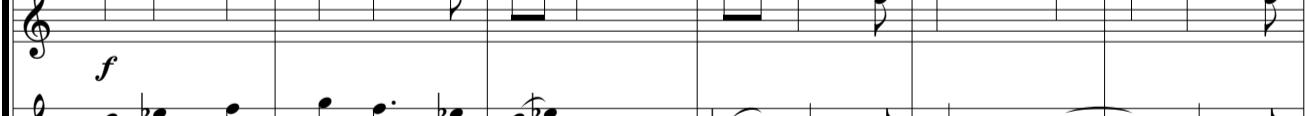
Perc. 

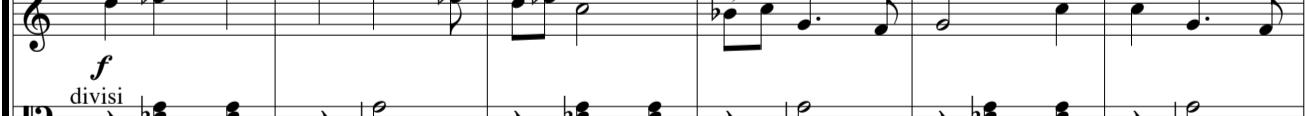
Hp. 

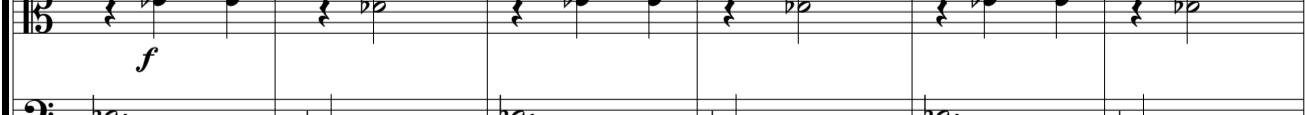
Pno. 

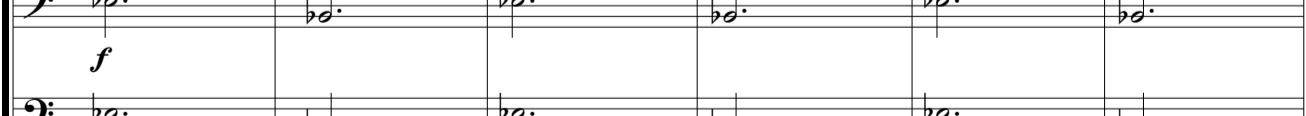
Animated $\text{♩} = 168$

Vl.I 

Vl.II 

Vla. 

Vc. 

Cb. 

249

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp. 3

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

255

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

259

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *a2 f*

Trp. *mf*

Trb. *mf*

Tba.

Bells *mf*

Perc. *mp*

Hp.

Pno. *f*

Vl.I *f*

Vl.II *f*

Vla. *f*

Vc.

Cb. *f*

264

Picc. Fl. Ob. Cl. Bsn. Hn. Trp. Trb. Tba.

Bells

Perc.

Hp.

Pno.

VII. VI.II. Vla. Vc. Cb.

pizz. unis *mp* pizz. pizz. *mp* *unis* *mp* *p*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII

VI.II

Vla.

Vc.

Cb.

275

Picc. Fl. Ob. Cl. Bsn. Hn. Trp. Trb. Tba. Bells Perc. Hp. Pno. VI.I VI.II Vla. Vc. Cb.

1. *mf*

mf

staccato sempre

pizz.
mf
divisi pizz.

f

unis
mf
divisi pizz.

pizz.
mf

mf
pizz.

mf

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Trb.

Tba.

Bells

Perc.

Hp.

Pno.

VII

VI.II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top five staves include Picc., Fl., Ob., Cl., and Bsn., each with a treble clef. The bottom five staves include Hn., Trp., Trb., Tba., and Bells, each with a bass clef. The next two staves are Perc. and Hp., grouped together. The final three staves are Pno., VII, and VI.II. The Pno. staff has a bass clef. The VII and VI.II staves have a treble clef. The Vla., Vc., and Cb. staves have a bass clef. The score features various musical notes and rests, with dynamic markings such as *f* (fortissimo) and *arco* (bowing). The Bells and Percussion staves are mostly silent. The Hp. and Pno. staves show sustained notes. The VII, VI.II, and Vla. staves show rhythmic patterns with eighth and sixteenth notes. The Vc. and Cb. staves show sustained notes with occasional eighth-note accents.

287 accelerando Frenzied ♩ = 220

Picc. *mf*

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn. *mf*

Trp. *mf*

Trb. *mf*

Tba. *mf*

Bells *mf*

Cym SD

Perc. BD *mf*

Hp. [D, C, Bb | Eb, F, G, Ab] a2 *ff* gliss gliss

Pno.

Vl.I

Vl.II

Vla.

Vc.

Cb.

295

Picc. *f*

Fl. *a2 ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Trp. *f*

Trb. *1. f*
2, 3

Tba. *f*

Bells *f*

Perc. *f*

Hp.

Pno. *ff*

Vl.I *ff*

Vl.II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

