

Antonín Dvořák

(1841 - 1904)

String Quintet in E^b *Op 97 (July 1893) 'American'*

*arranged for Wind Octet (Flute; Oboe & Cor Anglais; 2
Clarinets in B^b & A; 2 Horns in F; 2 Bassoons) by Toby Miller (2017)*



Dvořák with his family and friends in New York in 1893.

From left: his wife Anna, son Antonín, Sadie Siebert, (secretary) Josef Jan Kovařík, mother of Sadie Siebert, daughter Otilie, Antonín Dvořák

(from Jarmil Burghauser, *Antonín Dvořák* (2006), p. 82, sourced via Wikipedia)

Dvořák spent over 2½ years in America in 1892-5, arguably the climax of his compositional career. Works he composed there include the Symphony no 9 'From the New World', his second cello concerto, and on a smaller scale his 'American' string quartet and quintet, a Sonatina for violin and piano, his 'Humoresques' and an 'American' suite for piano. Reluctant to leave home, he was enticed to become titular Head of New York's first Music Conservatory by Jeannette Thurber, its indefatigable founder (wife of a successful businessman with substantial financial clout). The astounding salary of \$15,000 ensured that Dvořák's wife Anna made him sign on the dotted line (they had 6 children), but Mrs Thurber's stated ambition to found a new American 'national' music, and her policy of offering free places to promising black and native students, were also attractive: as a poor Czech in German-dominated Bohemia, Dvořák's early difficulty getting a good grounding for a career in music gave him strong empathy with their disadvantages.

The *New York Herald* on Sunday May 21st 1893 quoted his famous 'manifesto': "In the Negro melodies of America I discover all that is needed for a great and noble school of music." Dvořák had made friends with one of his students Harry T. Burleigh, who later reminisced that "Dvořák used to get tired during the day and I would sing to him after supper ... I gave him what I knew of Negro songs – no one called them spirituals then – and he wrote some of my tunes (my people's music) into the New World Symphony."

Although reconciled to city life, Dvořák did not enjoy it and was frequently homesick for the Bohemian countryside. Resolved to take a holiday back home in summer 1893, he was diverted by Joseph J. Kovařík, a violinist keen to see his parents who had made a new home in Spillville, Iowa, a village of about 350 mainly Czech immigrants. Dvořák had himself diverted Kovařík from planned study at the Conservatoire in Prague, suggesting he join New York's instead, and now employed him as a musical secretary and personal assistant.

Ten days after his New York Herald article, which provoked wide debate, Dvořák and his entire family (the 4 younger children came from home with their grandmother) travelled with Kovařík to his home village. They took the Chicago Express from Grand Central station, a 30-hour journey. Here (on June 4th) the party attended the World's Fair, the main American celebration of the 400th anniversary of Columbus' voyage. Chicago to Calmar was a short hop by train, leaving the final 11 miles to Spillville to be travelled by horse cart.

In the newspaper *Katolik*, Josef later wrote: "The Master occupied the upper floor in the home of Mr. Schmitt (now the Bily Clocks/Dvořák Museum). After the piano was tuned, repaired and moved into the dwelling, the Master undertook a new work. When the piano did not suffice for the outline of his work, he used a reed organ which he had searched out at his neighbor's across the street, at Kovařík's, my father's cousin, who had a harness shop. He went there often, played a couple of measures, then quickly returned home. So began the Master's new work, a piece of chamber music for strings, a quartet in F. Major, Opus 96". Completed in just 8 days in mid-June, this 'Spillville' quartet was soon renamed simply the 'American'. Ten days later, Dvořák picked up his pen again: like Mozart, another viola player whose string quintets were written after the completion of quartets, he perhaps felt inspired to create a larger work. This quintet Op.97 occupied him for the whole of July. As remembered by both Kovařík and Dvořák's son Otakar, for two weeks in the middle of the month his favoured occupation was "a little performance of Indian songs and dances accompanied by a little drum. Master was very interested in seeing the genuine Indians, especially to hear their songs. For fourteen days while the group remained in Spillville, Master and I spent every evening there. Immediately after they left, we started up with 'Darda' again" [Austrian *Tartl*, Dvořák's favourite card game, like *Jass* for 2 players].

During the holiday, Dvořák returned to the World's Fair, conducting a gala performance as part of 'Bohemian Day' (August 12th). The conductor of the Chicago Symphony Orchestra arranged for a play-through of the new quartet at Dvořák's hotel, and for the Kneisel quartet from Boston to give the first public performances of quartet and quintet in January 1894 (quartet: Boston, New Year's Day; both pieces: Carnegie Hall, NY, 12th).

The pentatonic flavour of the quintet and constant major/minor alternation are very characteristic of Dvořák but there is something else—a persistent rhythmic drive, most obviously in the Scherzo. An 'Indian drum' connection has been assumed, but could it reflect his long journey to Spillville or his general interest in trains? [He told off his prospective son-in-law Josef Suk for writing down the wrong number on an engine at Prague station and once said "I'd give all my symphonies if I could have invented the locomotive!" The main theme of the first movement of Symphony No. 7 "occurred to me upon the arrival at the station of the ceremonial train from Pest in 1884", and he wrote the *Lacrimosa* of his Requiem on a train to London in May 1890.] Others clearly hear trains in the Scherzo—I like the performance idea of returning gradually rather than suddenly to Tempo 1 at letter N (bar 170). The first and last movements with their pervasive dotted rhythms suggest horses to me. Is it fanciful to hear whinnying in the final trills, which (in the Eulenburg edition at least) are unusually written out as explicit semiquavers starting on the lower note, with accents? The main theme of the last movement is from the Finale of the E^b piano trio by Schubert, whom Dvořák admired. The third movement presents a hymn Dvořák had sketched in New York to replace the English tune of America's national anthem, with exquisite harmonization and strongly characterized variations. The whole work is a masterpiece equal to the quartet, its relative neglect surely due (as usual) only to that extra viola.

Antonín Dvořák

I - Allegro non tanto

Allegro non tanto [7. 144]

Flute

Oboe

Clarinet in Bb

Bassoon in Bb

Clarinet in F

Bassoon in F

Bassoon 1

Bassoon 2

p *mf* *pp*

pp *mf* *pp*

pp

pp

mf *pp* (2) *mf* (4) *p*

mf *p*

p *mf* *mp* *p*

mf *mp*

12

[poco rit.] [A] [a tempo]

(Bns to fore)

Fl

ppp pp mf

Ob

ppp mf

Cl1

ppp pp p

Cl2

pp p

Hn1

pp ppp pp f

Hn2

pp pp

Bn1

pp pp ff f

Bn2

pp ff f

B

(Ob to fore)

25

Fl *mp* *p* *fp*

Ob *mp* *pp* *fp*

Cl1 *mp* *pp*

Cl2 *p* *mp* *pp*

Hn1 *mp* *p* *pp*

Hn2 *mp* *p* *pp*

Bn1 *mp* *p* *pp* *p* *fp*

Bn2 *p* *fp*

34

Fl *fp* *p* *f*

Ob *fp* *p* *mf* *f*

Cl1 *fp* *mf* *f*

Cl2 *fp* *mp* *mf* *f*

Hn1 *p* *mf* *f*

Hn2 *p* *mf* *f*

Bn1 *mf* *f*

Bn2 *mf* *f*

rit. C a tempo

40

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

45

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

Detailed description of the musical score: The score is for a woodwind ensemble. Measures 40-45 are shown. The key signature has two flats (B-flat major). The tempo is marked 'rit.' (ritardando) until measure 41, where it changes to 'a tempo' (marked with a 'C' in a box). Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include trills (tr), triplets (3), and accents (>). The instruments are Flute (Fl), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Horn 1 (Hn1), Horn 2 (Hn2), Bassoon 1 (Bn1), and Bassoon 2 (Bn2). The score shows various melodic lines, some with triplets and trills, and some with sustained notes.

(ossia:)

51

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

[illegible]

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

72

Fl

pp

Ob

pp

Cl1

pp

mp

f

Cl2

mp

f

Hn1

pp

f

Hn2

pp

[arco]

f

Bn1

mf

f

Bn2

pp

E

79

Fl *f* 8 *f* 3 *fz* (Cl1 to fore) (Bn1 to fore)

Ob *fz* 3 *fz* 3 *fz*

Cl1 *fz* *fz* 3

Cl2 *fz*

Hn1 *fz*

Hn2

Bn1 *fz* *mf*

Bn2 *f* [arco] *fz*

85

Fl *p* 3 *pp* 3 *pp* 3 *pp*

Ob *[mp]*

Cl1 *p* *pp* *pp*

Cl2 *pp*

Hn1

Hn2 *p* *pp*

Bn1 *p* *pp*

Bn2 *p* *pp* *mp*

91

Fl *[mf]* *fz* *f* *f* **F** (Hn1 to fore)

Ob *f* *f* *f* *f*

Cl1 *fz* *f* *f* *f* *f* (2) (3)

Cl2 *fz* *f* *mp*

Hn1 *fz* *f* *espress.*

Hn2 *f*

Bn1 *fz* *f* *[pizz.]*

Bn2 *f*

97

Fl *fz* *[p]*

Ob *fz* *[p]* (1) (2) (3)

Cl1 *mp* *[p]* (1) (2) (3)

Cl2 *[p]*

Hn1 *[p]*

Hn2 *[p]*

Bn1

Bn2 *[p]*

102

Fl *fz* *ff*

Ob *fz* *ff*

Cl1 *fz* *ff* *tr*

Cl2 *mp* *ff*

Hn1 *fz* *fz* *fz* *ff*

Hn2 *ff*

Bn1 [pizz.] *f* [arco] *ff*

Bn2 [*f*] *ff* [arco]

107

Fl G *mp* (no tie 2nd time) 1.

Ob *mp* *p*

Cl1 *mp* *p*

Cl2 *mp* *p*

Hn1

Hn2 *mf* *mp* *p*

Bn1 *mp* *p*

Bn2 *p*

114

(to B) || 2.

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

p

pp

p

pp

p

pp

p

(2)

121

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

fp

p

fp

p

p

mp

[pizz.]

(4)

129

H

Fl *mf* *f*

Ob *mf* *f*

Cl1 *f*

Cl2 *mf* *f*

Hn1 *mf* *f* *mf*

Hn2

Bn1 *mf* *f*

Bn2

135

Fl *mp*

Ob *mp*

Cl1 *tr* *mp*

Cl2 *mp*

Hn1

Hn2

Bn1 *mp*

Bn2

141

Fl J

Ob *p*

Cl1 *p*

Cl2 *pp*

Hn1 *pp*

Hn2 *p* 3 3 3 (2) 3 3 3 (4)

Bn1 *p*

Bn2 *p* [pizz.] *pp*

147

Fl

Ob *pp* *p* *pp*

Cl1 *pp*

Cl2

Hn1 *p*

Hn2 *pp* *p*

Bn1 [pizz.] *pp*

Bn2 *p*

154

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

p

p

161

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

K

pp

p

p

p

p

p

mp

mf

p

p

168

L

Fl *p*

Ob *p*

Cl1 *p*

Cl2

Hn1 *p*

Hn2 *p*

Bn1

Bn2 *p*

172

Fl *mf*

Ob *mf*

Cl1 *mf*

Cl2

Hn1

Hn2 *mp* *mf*

Bn1 *mf*

Bn2

177

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

M

Musical score for measures 182-186. The score includes parts for Flute I (Fl), Oboe (Ob), Clarinet I (ClI), Clarinet II (ClII), Horn I (HnI), Horn II (HnII), Bassoon I (BnI), and Bassoon II (BnII). The key signature has two flats (B-flat and E-flat). Measure numbers 182, 183, 184, 185, and 186 are indicated at the top. Dynamics include *ff* (fortissimo) and *fz* (forzando). The notation features various note values, rests, and articulation marks.

ritard. N a tempo

187

Fl *f* *ff*

Ob *f* *ff*

Cl1 *f* *ff*

Cl2 *f* *ff*

Hn1 *f* *ff*

Hn2 *f* *ff*

Bn1 *f* *ff*

Bn2 *f* *ff*

193

Fl *fz*

Ob *fz* *f*

Cl1 *fz*

Cl2 *fz*

Hn1 *fz*

Hn2 *fz*

Bn1 *fz*

Bn2 *fz*

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

ppp

pp

ppp

pp

pp

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

ppp

pp

p

fz

p

ppp

220 **Q** (Fl Cl1 to fore *dolce*)

Fl *pp* *p* *pp*

Ob *pp* *p* *pp*

Cl1 *pp* *p* *pp*

Cl2 *pp*

Hn1 *pp* *p* *pp*

Hn2 *pp* *p* *pp*

Bn1

Bn2

228 **R** *rit.* *a tempo*

Fl *mf* *f* *fz* *fz*

Ob *mp* *f* *fz* *fz*

Cl1 *mf* *f*

Cl2 *mf*

Hn1 *mp* *f*

Hn2 *f*

Bn1 *mf* *fz* *fz*

Bn2 *fz*

235

Fl *fz* *fz* *fz*

Ob *fz* *fz* *fz* *fz*

Cl1 *mf*

Cl2

Hn1

Hn2

Bn1 *f* *fz*

Bn2 *f* *fz* *fz*

240

Fl *fz* *tr*

Ob *fz*

Cl1 *tr*

Cl2

Hn1

Hn2

Bn1 *f*

Bn2

246

257

270 Bn1 solo ad lib

U **Meno mosso**

Fl

Ob

(hand over to Bn1)

Cl1

Cl2

Hn1

Hn2

(take over from Cl1)

Bn1

Bn2

pp *pp* *f* *pp* *f* *pp* *cresc. molto* *f* *f*

280

rit.

(Cl1 ad lib)

Lento

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p *pp* *fp* *pp* *p* *pp* *fp* *pp* *p* *pp* *fp* *pp* *p* *pp* *fp* *pp*

American String Quintet Op. 97 arr. for wind Octet by Toby Miller

Score (instrumental pitch) **II - Allegro vivo (transposed)** Antonín Dvořák

Allegro vivo ♩ = 132

A

Flute

Oboe *pp* *simile*

Clarinet 1 in B♭

Clarinet 2 in B♭

Horn 1 in F

Horn 2 in F *f* *p* *pp* *simile*

Bassoon 1 *pp*

Bassoon 2 *pp*

B (Cl1 slightly to fore)

11

Fl

Ob *fpp*

Cl1 *mp* *espress.*

Cl2

Hn1

Hn2 *fpp*

Bn1

Bn2

20 C (Hn1 solo)

Fl1 *pp*

Ob

Cl1 *pp*

Cl2

Hn1 *f* *pp*

Hn2

Bn1 *pp*

Bn2

31 D

Fl1 *p dolce* 8 (loco)

Ob *pp*

Cl1 *pp*

Cl2 *pp*

Hn1 *fpp*

Hn2

Bn1

Bn2

41 **E**

Fl *ff* *mp*

Ob *mp*

Cl1 *ff* *mp*

Cl2 *mp*

Hn1 *ff*

Hn2 *ff*

Bn1 *ff* *mp*

Bn2 *ff*

48

Fl *ff* *mp*

Ob *f < ff* *mp*

Cl1 *mp*

Cl2 *mp*

Hn1 *mp* *ff*

Hn2 *mp* *ff*

Bn1 *mp* *ff* *mp*

Bn2 *ff*

55

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

mp

62

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p

pp

pp

pp

F

71

(Hn2 to fore)

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p

f

tr

p

mp

mf

f

p

mp

f

p

f

81

1. (to E) 2.

G (Bn1 to fore)

(Cl2 solo) (Cl1 solo) [rall.]

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

p

f

pp

f

mf

pp

f

mf

p

mp

mp

p

Minore

Un poco [molto] meno mosso

H

94

(Cl1 to fore)

[illegible]

109

J

This musical score page contains measures 146 through 154 of the ballet 'The Swan' by Pyotr Ilyich Tchaikovsky. The score is arranged for a full orchestra, with the following instruments and parts visible:

- Flute I (Fl):** Measures 146-154. The part begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and then descending. A 'p' (piano) dynamic is marked at measure 147, and an 'fz' (forzando) dynamic is marked at measure 148. A 'p' dynamic is also marked at measure 154. A 'loco' marking is present above the staff in measure 148.
- Oboe (Ob):** Measures 146-154. The part consists of a series of eighth and sixteenth notes, mostly on G4 and A4. Dynamics include 'p' at measure 146, 'fz mf' at measure 148, and 'p' at measure 154.
- Clarinet I (Cl1):** Measures 146-154. The part is a whole rest throughout the entire passage.
- Clarinet II (Cl2):** Measures 146-154. The part consists of a series of eighth and sixteenth notes, mostly on G4 and A4. Dynamics include 'p' at measure 146, 'mf' at measure 148, and 'p' at measure 154.
- Horn I (Hn1):** Measures 146-154. The part consists of a series of eighth and sixteenth notes, mostly on G4 and A4. Dynamics include 'p' at measure 146, 'mf' at measure 148, and 'p' at measure 154.
- Horn II (Hn2):** Measures 146-154. The part consists of a series of eighth and sixteenth notes, mostly on G4 and A4. Dynamics include 'p' at measure 146, 'mf' at measure 148, and 'p' at measure 154.
- Bassoon I (Bn1):** Measures 146-154. The part is a whole rest throughout the entire passage.
- Bassoon II (Bn2):** Measures 146-154. The part is a whole rest throughout the entire passage.

The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The measures are numbered 146 through 154 at the top of the page.

[illegible]

164

Fl

mp *p*

Ob

mp *p* *pp*

Cl1

Cl2

mp *p*

Hn1

mp *p* *pp*

Hn2

mp *p* *pp*

Bn1

pp

Bn2

(take over from Cl2)

p *pp*

Tempo 1 ♩ = 132

[ossia: accel. poco a poco al Tempo 1]

172

O (Cl1 to fore)

Fl

Ob *simile*

Cl1 *mf espress.*

Cl2 *fpp*

Hn1 *pp*

Hn2 *fpp*

Bn1 *f pp*

Bn2 *f pp*

182

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mp

f

mf

fz

p

pp

P

191

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

simile

p

pp

simile

pp

[illegible]

[illegible]

231 **R**

Fl *ff* *p*

Ob *ff*

Cl1 *p*

Cl2 *p*

Hn1 *ff* *p*

Hn2

Bn1 *ff* *p*

Bn2

239

S

Fl *pp*

Ob [pizz.] *pp*

Cl1 *pp*

Cl2

Hn1

Hn2 *pp*

Bn1

Bn2 [pizz.] *pp*

247

T (Hn2 to fore)

Fl *mf*

Ob

Cl1

Cl2 *mf* tr

Hn1

Hn2 *mf*

Bn1 *mf*

Bn2 *mf*

254

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

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

260

U

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f *mf* *mf* *mp* *p* *pp* *mf* *mp* *p* *pp* *mf* *mp* *p* *pp* *f*

268

V

Fl

pp

Ob

Cl1

pp

pp

Cl2

pp

ppp

Hn1

(2) (4) (6) (8)

Hn2

ppp

Bn1

Bn2

(2) (4) (6) (8)

ppp

283

Fl

f ff

Ob

mf ff

Cl1

ppp

mf f ff

Cl2

p

f ff

Hn1

pp fz pp p

f ff

Hn2

mf f ff

Bn1

(10)

fz fz pp mf ff

Bn2

rf ff

American String Quintet Op. 97 arr. for wind octet by Toby Miller

Score (instrumental pitch)

III - Larghetto (*transposed*)

Antonín Dvořák

Aria I *Larghetto* ♩ = 72 [90]

(CA to fore) **A** (C11 to fore)

Flute

Cor Anglais

Clarinet 1 in A

Clarinet 2 in A

Horn 1 in F

Horn 2 in F

Bassoon 1

Bassoon 2

13 (F1 to fore) **B** [Maggiore] **C** (CA to fore)

F1

CA

C11

C12

Hn1

Hn2

Bn1

Bn2

40

E

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

[pizz.]

p

[arco]

p

45

F

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

p

mf

p

mf

p

mf

p

49 G [Maggiore]

Fl *mf* *p*

CA

Cl1

Cl2 *p*

Hn1 *pp*

Hn2 *mf*

Bn1 *mf* [pizz.] *p*

Bn2 *mf* *p*

54 H

Fl *mf*

CA *p*

Cl1 *mf* *mp*

Cl2 *mf* *mp*

Hn1

Hn2

Bn1 *mp*

Bn2 *mf* *mp*

59

Meno mosso Molto rit. **Aria ii** [Minore] Tempo I

(C11 to fore)

Fl *f* *mp* *pp*

CA [arco] *f* *mp* *pp*

Cl1 *f* *mp* *pp* *mp* *mf* *pp*

Cl2

Hn1 *f* *mp* *p* *pp* *p* *mp* *pp*

Hn2 *f* *p* *pp* *p* *mp* *pp*

Bn1

Bn2 *f* *mp* *pp* *p* *mp* *pp*

67

Var. 2 Tempo II (poco più mosso)

(Bn1 lead) (Fl to fore)

Fl *mp* [pizz.]

CA *pp*

Cl1

Cl2 [pizz.] *pp*

Hn1 *pp* 3 3 3 3 3 3

Hn2 *pp* 3 3 3 3 3 3

Bn1 *p* *pp*

Bn2 *pp*

72 J

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mp

[arco]

76 K

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

pp

pp

[arco]

81 L 8 [Maggiore]

Fl *pp*

CA

Cl1 *pp*

Cl2

Hn1

Hn2 *mp*

Bn1 *mp* *pp*

Bn2 *mp*

86 8

Fl *f*

CA *pp*

Cl1 *mf*

Cl2 *mf*

Hn1 *pp* *mf*

Hn2

Bn1

Bn2 *pp* *mf*

99

N

F1

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp *mp* *p* *p* *mp* *f*

pp *mp* *p* *mp* *f* *f*

mp *p* *p* *f*

f

108

[p] [Maggiore]

Fl

p *pp*

CA

p *pp*

Cl1

p *pp*

Cl2

p *pp*

Hn1

p *pp*

Hn2

p *pp* *pp* *fp*

Bn1

fz *pp* [pizz.]

Bn2

fz

114

[Q] [rit.]

Fl

pp *f*

CA

Cl1

pp *f* *p*

Cl2

f

Hn1

pp *mf* *f* *p*

Hn2

p

Bn1

Bn2

[pizz.] *pp* *f* *p*

Var. 4*

[Minore] flutter-tongue if poss., else play upper mordents or rapid trills (without final leading notes) as marked
(Bns to fore)

119 (CA to fore) **Tempo I**

Fl *mf* *p* *mf* *p*

CA *mp* *mp* *mf* *p* *mp* *p*

Cl1 *mp* *mf* *p* *mp*

Cl2 *pp* *pp*

Hn1 *pp* *mp* *pp* *mp*

Hn2 *pp* *pp*

Bn1 [arco] *f* *mp* *f* *mp*

Bn2 [arco] *f* *mp* *f* *mp*

131 *rit.* *tr* **S** **a tempo** [Maggiore] (Hn to fore)

Fl *pp* *pp* [pizz.] *p* *pp*

CA *mp* *p* *p* *pp*

Cl1 *pp* *pp*

Cl2 *mp* *p* *pp*

Hn1

Hn2 *mp* *p* *pp* *p* (open)

Bn1 *f* *mp* *p* *p* [pizz.]

Bn2 *f* *mp* *p* [pizz.] *p*

158

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf *p* *f*

162

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p *pp* *[pizz.]* *pp*

W [Maggiore]

165

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

pp

pp

pp

pp

p

168

Fl

CA

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

mf

mf

mf

mf

f

f

f

f

f

ff

ff

ff

ff

ff

ff

ff

[rit.]

Aria iii [Minore] Tempo 1

195 **Z** (Fl to fore) (Hn1 lead)

Fl: *pp* *mp* *pp* *mf* *p*

CA: *pp* *mp* *pp* *mf* *p*

Cl1: *pp* *mp* *pp* *mf* *p*

Cl2: *pp* *mp* *pp* *mf* *p*

Hn1: *pp* *mf* *p*

Hn2: *pp* *mp* *pp* *mf* *p*

Bn1: *pp* *mf* *p*

Bn2: *pp* *mp* *pp* *mf* *p*

203 *poco rit.*

Fl: *pp* *ppp*

CA: *mp* *pp* *ppp*

Cl1: *pp* *ppp*

Cl2: *pp* *ppp*

Hn1: *mp* *p*

Hn2: *pp* *ppp*

Bn1: *pp* *ppp*

Bn2: *mp* *pp* *ppp*

American String Quintet Op. 97 arr. for Wind Octet by Toby Miller

Score (instrumental pitch)

IV - Finale

Antonín Dvořák

Allegro giusto $\text{♩} = 92$

(F1 to fore)

(F1 to fore)

This musical score system includes parts for Flute, Oboe, Clarinet 1 in Bb, Clarinet 2 in Bb, Horn 1 in F, Horn 2 in F, Bassoon 1, and Bassoon 2. The Flute and Clarinet 1 parts begin with a melody marked *mf*. The Bassoon 1 part also begins with a melody marked *mf*, with a *f* dynamic marking appearing later in the system. The Oboe, Horn 1, Horn 2, and Bassoon 2 parts are silent in this system, indicated by whole rests.

6

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

9 **A**

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

mf

mp

mp

p

p

fz

15 **B**

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p

mf

p

p

mp

21

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f

mf

p

f

26

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f

ff

p

f

p

C

flutter-tongue triplets if poss., else play upper mordents

33

Fl *pp* *mp*

Ob *pp* [pizz.] *mp* *mf*

Cl1

Cl2 *mp* (1) (2) (3)

Hn1 *mp*

Hn2 [pizz.] *mp*

Bn1 [pizz.] *pp* *mp*

Bn2 [pizz.] *pp* *mp*

40

Fl *f* **D**

Ob *pp* *mf*

Cl1

Cl2 (4) *f*

Hn1 *f* *pp* *mf*

Hn2 *f* *pp* *mf*

Bn1 *f* *pp*

Bn2 *f* *pp*

45

Fl *mp* *mf*

Ob *p* *mf*

Cl1 *p* *mf*

Cl2 *mp*

Hn1 *p* *mf*

Hn2 *p* *mf*

Bn1 *mp*

Bn2 *mp* *mf*

50

Fl *mf*

Ob

Cl1 *mf*

Cl2 *mf*

Hn1

Hn2

Bn1

Bn2 *mf*

97

poco a poco cresc.

H

Fl *pp*

Ob *pp*

Cl1

Cl2 *pp*

Hn1 *p*

Hn2

Bn1 *pp*

Bn2 *pp*

104

J

Fl *f*

Ob *< f*

Cl1 *mf*

Cl2

Hn1 *f*

Hn2

Bn1 *f*

Bn2 *f*

110

Fl *p* **K**

Ob *p*

Cl1 *tr* *p* *p*

Cl2 *p*

Hn1 *p* *p*

Hn2 *p*

Bn1 *p*

Bn2 *mf* *p*

116

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

121

L

Fl *mf* *p* *mf* *p*

Ob *mp* *mf* *mp*

Cl1 *mf* *p* *fz* *p*

Cl2

Hn1 *mf* *p*

Hn2 *mf* *p* *p* *p*

Bn1 *p*

Bn2 *mf* *mf*

127

M

Fl *pp*

Ob *pp*

Cl1 *fz* *pp*

Cl2 *pp*

Hn1 *mf* *pp*

Hn2 *mf* *pp*

Bn1 *pp*

Bn2 *pp*

132

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

p

p

mp

p

136

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f

mf

mf

mf

mf

f

f

mf

mf

f

mf

to L

1.

2.

140

Fl *ff* *pp* flutter-tongue triplets or play upper mordents

Ob *ff* *pp* [pizz.]

Cl1 *ff*

Cl2 *ff*

Hn1 *ff* *p*

Hn2 *ff* *p* [pizz.]

Bn1 *f* *ff* *pp* [pizz.]

Bn2 *ff* *pp*

148

Fl *mp* [*f*]

Ob *mp* *mf*

Cl1

Cl2 (1) (2) (3) (4) *mp* [*f*]

Hn1 *mp* [*f*]

Hn2 [pizz.] *mp* [*f*]

Bn1 *mp* [*f*]

Bn2 *mp* [*f*]

154 **P**

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

pp

p

159 **Q**

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

p

164

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

mf

mf

The musical score for measures 164-168 is presented for eight instruments: Flute 1 (Fl), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Horn 1 (Hn1), Horn 2 (Hn2), Bassoon 1 (Bn1), and Bassoon 2 (Bn2). The key signature is B-flat major (two flats). The score is divided into two systems. The first system contains measures 164, 165, and 166. The second system contains measures 167 and 168. Flute 1 plays a complex melodic line with many triplets and slurs. Oboe, Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2 are silent in measures 164 and 165. In measure 166, Oboe, Clarinet 1, and Clarinet 2 enter with a melodic line marked *mf*. In measure 167, all instruments continue their parts. In measure 168, the Oboe, Clarinet 1, and Clarinet 2 parts end with a final flourish, while the other instruments continue.

169

rit.

R 8 tempo

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f

ff

187 (Cl1+Hn2 to fore) (Ob+Hn1 to fore)

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

[illegible]

201

Fl (Bn1 to fore)

Ob *p*

Cl1 *mp*

Cl2 *pp*

Hn1

Hn2 (4) (6)

Bn1 *p* *mp* *mf* *mf*

Bn2 *mp*

211

Fl *mp* *mf* (Fl+Hn1 to fore)

Ob *mf*

Cl1 *mf*

Cl2 *mf*

Hn1 *mf*

Hn2

Bn1 *mf*

Bn2 *mf*

227

V

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

233

8

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

238 W [poco a poco stringendo al *Maestoso*]

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

243

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

247

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

f *simile* (1) (2)

252

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

ff

f

(3)

(1)

(2)

X

257

(3)

8

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

ff

ff

[Y] [più stringendo]

262

8

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

ff

(1) (2) (3) (4)

(1) (2) (3) (4)

(1) (2) (3) (4)

(1) (2) (3) (4)

(1) (2) (3) (4)

(1) (2) (3) (4)

267 8 **Z** [Maestoso]

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2

[Tempo 1] (start trills on beat, on accented lower note)

277

Fl

Ob

Cl1

Cl2

Hn1

Hn2

Bn1

Bn2