

Selections from American Suite

Antonín Dvořák
Arranged by Brendan McBrien

A musical postcard to the world! Your audiences will be thrilled with this early piece of Americana, and your musicians will love the colors and energy of this uniquely American music as imagined by the great Czech master following his visit to America in the 1890s. This work contains music inspired by African-American, Native-American and Scottish music and features three movements (I, IV and V) of Dvořák's original five-movement suite.

INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Flute/Piccolo	2	Trombone II.....	1
Oboe I.....	1	Tuba	1
Oboe II.....	1	Timpani (A-E).....	1
Bassoon I.....	1	Percussion I (Triangle, Crash Cymbals)....	1
Bassoon II.....	1	Percussion II (Snare Drum, Bass Drum)...	2
B♭ Clarinet I.....	1	Violin I	8
B♭ Clarinet II.....	1	Violin II	8
F Horn I.....	1	Viola	5
F Horn II.....	1	Cello	5
B♭ Trumpet I.....	1	String Bass.....	5
B♭ Trumpet II.....	1		



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Composed in 1895, Dvořák's *American Suite* is an amalgam of musical elements Dvořák heard while traveling throughout the mid and eastern portions of the United States during his residency here from 1892–1895. During one of his summer visits to the Czech-speaking community of Spillville, Iowa, Dvořák heard the African-American spiritual songs “Deep River” and “Swing Low, Sweet Chariot,” numerous Native-American songs, as well as folk music of America. In a *New York Herald* interview he proclaimed these themes the “product of the very soil of America and the foundation for the future music of the country.” Even though the suite contains “American” music spun through the imagination of a Czech composer, there are undoubtedly authentic American elements present in the music, even if derived from distant sources (i.e. Africa, Asia, Scotland, etc.), thus making it truly American in flavor and character.

This arrangement consists of movements I, IV and V from Dvořák's original five-movement suite. This first movement contains a decidedly “Southern” flavor in its sweeping, nostalgic melody containing the “Scottish snap” which can be found in ragtime music of that era, while the second movement seems to suggest an African-American spiritual as its inspiration. In the third movement, Dvořák marries a Native-American sounding theme with the drive and energy of one of his Slavonic Dances. In typical Dvořák style, the work ends as it begins with a restatement of its opening, sweeping melody.

American Suite

CONDUCTOR SCORE

Duration - 7:00

(I. 3:00, II. 2:00, III. 2:00)

I.

Antonin Dvořák

Arranged by Brendan McBrien

Andante con moto (♩ = 72)

**Flute/
Piccolo**

Oboes I II

B♭ Clarinets I II

Bassoons I II

F Horns I II

B♭ Trumpets I II

Trombones I II

Tuba

Timpani (A-E)

Percussion I
(Triangle, Crash Cymbals)

Percussion II
(Snare Drum, Bass Drum)

Violins I II

Viola

Cello

String Bass

Hard Mallets

mp

mf

f

dim.

pizz.

1

2

3

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rit. 9 A tempo

Fl./ Picc.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc. I

Perc. II

This musical score is for measures 8 through 11 of the piece 'The Rose Tree'. It is written for a string quartet, with parts for Violins I and II, Viola, Cello, and String Bass. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score begins with a 'rit.' (ritardando) marking and a box containing the number '9' and the tempo instruction 'A tempo'. The dynamics are marked as *pp* (pianissimo) and *f* (forte). The Viola part includes a 'V' marking, likely for 'Vibrato'. The Cello and String Bass parts include an 'arco' marking, indicating they are to be played with the bow. The score concludes with a 'dim.' (diminuendo) marking and a final measure marked with a 'V' and a 'dim.' marking.

Fl./ Picc. -Picc. *p*

Obs. I *a2* *p*

Obs. II *p*

Cls. I *p*

Cls. II *p*

Bsns. I *p*

Bsns. II *p*

Hns. I *p*

Hns. II *p*

Tpts. I *Solo w/ St. Mute* *pp*

Tpts. II *p*

Trbs. I *p*

Trbs. II *p*

Tuba *p*

Timp.

Perc. I

Perc. II

Vlns. I *p* *pp*

Vlns. II *p* *pp*

Vla. *p* *pp*

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

Str. Bass *p* *pp*

Fl./
Picc.

Obs. I
II

Cls. I
II

Bsns. I
II

Hns. I
II

Tpts. I
II

Trbs. I
II

Tuba

Timp.

Perc. I

Perc. II

17

p

(Open)

p

Vlns. I
II

Vla.

Cello

Str. Bass

17

p

molto cresc.

p

molto cresc.

p

molto cresc.

p

molto cresc.

p

molto cresc.

16

17

18

Fl./ Picc. *molto rit.* *ffz*

Obs. I II *ffz*

Cls. I II *ffz*

Bsns. I II *cresc.* *f*

Hns. I II *a2* *ff* *ffz* *Open a2*

Tpts. I II *ffz*

Trbs. I II *cresc.* *ff* *ffz*

Tuba

Timp. *(Hard Mallets)* *ff* *p*

Perc. I

Perc. II

Vlns. I II *f* *p* *molto rit.* *pp*

Vla. *f* *ff* *ffz* *pp*

Cello *f* *pp*

Str. Bass *f*

19 20 21

[illegible]

26 Pochettino più mosso (♩ = 76) **poco rit.**

Fl./ Picc. *-Picc.* *f*

Obs. I II *f*

Cls. I II *f*

Bsns. I II *f*

Hns. I II *f*

Tpts. I II *f*

Trbs. I II

Tuba *f*

Timp. *mp*

Perc. I *mf*

Perc. II

Bass Drum *mf*

26 Pochettino più mosso (♩ = 76) **poco rit.** *non div.*

Vins. I II *ff* *fz* *fz* *fz* *fz* *fz* *f*

Vla. *ff* *fz* *fz* *cresc. fz* *fz* *fz* *f*

Cello *mf pizz.*

Str. Bass *mf* *arco*

A tempo

Vlns.

Vla.

Cello

Str. Bass

ff marc.

ff

ff

fz

fz

fz

tr

tr

tr

30 31 32

FL./
Picc.

Obs.

I
II

Cls.

I
II

Bsns.

I
II

Hns.

I
II

Tpts.

I
II

Trbs.

I
II

Tuba

Timp.

Perc. I

Perc. II

Vlns.

I
II

Vla.

Cello

Str. Bass

poco rit. 39 **Tempo I** (♩ = 68)

Fl. Solo *p* *f*

Obs. I II *p* *dim.*

Obs. *p* *dim.*

Cls. I II *pp* *a2* *p* *dim.*

Bsns. I II *pp* *pp* *dim.*

Hns. I II *a2* *pp*

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc. I

Perc. II

poco rit. 39 **Tempo I** (♩ = 68)

Vlns. I *ppp*

Vlns. II

Vla.

Cello *ppp* *div.* *pp* *dim.* *pp* *pp* *Play Sul tasto*

Str. Bass

37 38 39 40 41 42

Fl. Solo (or Soli)

Fl./Picc.

Obs. I

Obs. II

Cls. I

Cls. II

Bsns. I

Bsns. II

Hns.

Tpts. I

Tpts. II

Trbs. I

Trbs. II

Tuba

Timp.

Perc. I

Perc. II

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

legato

Play Solo (or Soli)

Sul tasto

arco normal

(lower notes optional)

43 44 45 46

Fl. div., -Picc. *poco rit.*

Obs. I II *f* *mp* *pp*

Cls. I II *f* *mp* *pp*

Bsns. I II *f* *mp* *pp*

Hns. I II *f* *p*

Tpts. I II *f* *p*

Trbs. I II *f* *p*

Tuba *f* *p*

Timp. *f* *p* *pp*

Perc. I Tri. *f* *mp*

Perc. II Cr. Cyms. *f*

Vlins. I II *ff* *non div.* *p* *pizz.*

Vla. *ff* *non div.* *p* *pizz.*

Cello *ff* *p* *pizz.*

Str. Bass *ff* *p*

47 48 49 50 51 52

II.

Andante (♩ = 72) **rall.**

-Picc.

Flute

Oboes I II *Solo* *mf* *dim.*

B♭ Clarinets I II *p* *dim.*

Bassoons I II

F Horns I II

Tuba

Timpani (C)

Violins I II *con sordino* *arco* *p* *dim.*

Viola *p* *con sordino* *arco* *dim.*

Cello *p* *dim.*

String Bass

1 2 3 4 5 6

7 A tempo **poco rit.** **11 Più mosso** (♩ = 82)

Fl.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tuba

Timp. (Medium-Soft Mallets)

Vlns. I II

Vla.

Cello

Str. Bass

7 A tempo con sordino **poco rit.** **11 Più mosso** (♩ = 82)

pp *f* *p* *spiccato*

pp *f* *p*

pp *f* *p*

pp *f* *p*

pp *f* *p*

7 8 9 10 11 12

Fl. *Fl. div.* **poco accel.** **molto rit.**

Obs. I II *p* *f*

Cls. I II

Bsns. I II *fz* *dim.* *f*

Hns. I II *fz* *dim.* *f*

Tuba *mf* *dim.* *f*

Timp. *f*

Vlns. I II **poco accel.** **molto rit.**
(lower notes optional)

Vla. *div.* *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

13 14 15 16 17

19 In tempo rit. 23 A tempo

Fl. *p*

Obs. I *p*

Obs. II

Cls. I

Cls. II

Bsns. I *p*

Bsns. II

Hns. I *p*

Hns. II

Tuba *p*

Timp. *p*

19 In tempo rit. 23 A tempo

Vlns. I *pp* *p* *fz* *p* *fz* *pp*

Vlns. II *pp* *p* *fz* *p* *fz* *pp*

Vla. *pp* *p* *fz* *p* *fz* *pp*

Cello *pp* *fz* *fz* *pp*

Str. Bass *p* *p* *fz* *p* *fz* *pp*

18 19 20 21 22 23

rit. A tempo

Fl.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tuba

Timp.

Vlns. I II

Vla.

Cello

Str. Bass

legato

div.

pizz.

arco

p *mf* *f* *pp* *ppp*

24 25 26 27 28 29

31 *poco rit.* Fl. *div.*

Fl.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tuba

Timp.

31 *poco rit.* *div.*

Vlns. I *ppp (echo)* *p* *mf* *p* *ppp*

Vlns. II *p* *mf* *p* *ppp*

Vla. *p* *mf* *p* *ppp*

Cello *p* *mf* *p* *ppp*

Str. Bass *p* *mf* *p* *ppp*

30 31 32 33 34 35 36

III.

Allegro (♩ = 82)

Flute/Piccolo *mf* *a2* *+Picc.*

Oboes *mf* *a2*

B♭ Clarinets *mf* *a2*

Bassoons

F Horns

B♭ Trumpets

Trombones

Tuba

Timpani (A-D-E) *mf*

Percussion I (Triangle, Crash Cymbals) *mf* *Tri. f*

Percussion II (Snare Drum, Bass Drum) *mf* *S.D.* *B.D.*

Violins *mf* *senza sord.*

Viola *mf* *senza sord.*

Cello *mf* *senza sord.*

String Bass *mf* *pizz.*

Allegro (♩ = 82)

senza sord.

mf

1 *2* *3* *4* *5*

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Fl./
Picc.

Obs. I
II

Cls. I
II

Bsns. I
II

Hns. I
II

Tpts. I
II

Trbs. I
II

Tuba

Timp.

Perc. I

Perc. II

Vlns. I
II

Vla.

Cello

Str. Bass

11 12 13 14 15

17

Fl./ Picc.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc. I

Perc. II

ff marcato

ff marcato

ff marcato

f (upper notes optional)

ff

17

Vlns. I II

Vla.

Cello

Str. Bass

f sempre

f sempre

f sempre

f sempre

f sempre

pizz.

ff

16 17 18 19

20 -Picc.

Fl./ Picc. *ff*

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp. *f sempre*

Perc. I

Perc. II

20 *f sempre*

Vlns. I II *ff marcato*

Vla. *ff marcato*

Cello *ff arco*

Str. Bass

20 21 22 23

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27

(Picc. lower notes)

32

-Picc.

p dolce sf sf

p dolce sf sf

p poco marcato

pp pizz.

p poco marcato

32

30 31 32 33 34 35

Fl./ Picc.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

40

Fl./
Picc.

Obs. I
II

Cls. I
II

Bsns. I
II

Hns. I
II

Tpts. I
II

Trbs. I
II

Tuba

Timp.

Perc. I

Perc. II

40

Vlns. I
II

Vla.

Cello

Str. Bass

36 37 38 39 40 41

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Fl./ Picc.

Obs. I
II

Cls. I
II

Bsns. I
II

Hns. I
II

Tpts. I
II

Trbs. I
II

Tuba

Timp.

Perc. I

Perc. II

Vlns. I
II

Vla.

Cello

Str. Bass

Fl. *div.*

f *p*

f *p*

p

p *cresc.*

p *cresc.*

p

(pizz.) *pp*

arco *pp*

42 43 44 45 46 47

rit. 50 In tempo (♩ = 82)

Fl./Picc. *mp dolce* *cresc.*

Obs. I *a2* *mp dolce* *cresc.*

Obs. II

Cls. I

Cls. II

Bsns. I

Bsns. II

Hns. I

Hns. II

Tpts. I

Tpts. II

Trbs. I

Trbs. II

Tuba

Timp.

Perc. I *p* *cresc.*

Perc. II

50 In tempo (♩ = 82)

Vlns. I *p* *poco cresc.*

Vlns. II *pizz.* *p* *poco cresc.* *arco* *mp*

Vla. *p* *poco cresc.*

Cello *pizz.* *p poco marcato* *poco cresc.*

Str. Bass

48 49 50 51 52 53

L'istesso tempo (♩ = 82)

58

Vlns. I & II
mf *cresc.* *ff*

Vla.
mf *cresc.* *ff*

Cello
arco *mf* *cresc.* *ff* *div.*

Str. Bass
pizz. *f* *ff* *arco* *ff*

Cls. II
 Bsns. I II
 Hns. I II
 Tpts. I II
 Trbs. I II
 Tuba
 Timp.
 Perc. I
 Perc. II
 Vlns. I II
 Vla.

69 Presto (♩ = 98)

Fl./ Picc.

Obs. I II

Cls. I II

Bsns. I II

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc. I

Perc. II

p *pp* *cresc. molto* *fff* *ff*

p *pp* *cresc. molto* *fff* *ff*

p *pp* *cresc. molto* *fff* *ff*

pp *cresc. molto* *fff* *ff*

pp *mp* *cresc. molto* *fff* *f* *ff*

pp *cresc. molto* *fff* *ff*

a2 *mp* *cresc. molto* *fff* *f* *ff*

mp *cresc. molto* *fff* *f* *ff*

mp *cresc. molto* *fff* *ff*

mp *cresc. molto* *fff* *Choke* *Choke* *Choke*

ff *ff*

69 Presto (♩ = 98)

Vins. I II

Vla.

Cello

Str. Bass

p *div.* *cresc. molto* *fff* (lower notes and slashes optional) *ff*

p *pizz.* *div.* *arco* *cresc. molto* *fff* (slashes optional) *ff*

p *pizz. div.* *arco* *cresc. molto* *fff* *ff*

p *cresc. molto* *fff* *ff*

mp *cresc. molto* *fff* *ff*

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