

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

B♭ Clarinets

Bassoons

F Horns

B♭ Trumpets

Trombones

Tuba

Timpani
(A-E)

Percussion I
(Triangle,
Crash Cymbals)

Percussion II
(Snare Drum,
Bass Drum)

Violins

Viola

Cello

String Bass

The musical score is for the first movement of Antonin Dvořák's American Suite, arranged by Brendan McBrien. It is a conductor score for a full orchestra. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Andante con moto' with a quarter note equal to 72 beats per minute. The score is divided into three measures. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Woodwinds: Flute/Piccolo, Oboes (I, II), B♭ Clarinets (I, II), Bassoons (I, II). The B♭ Clarinets and Bassoons have a second staff labeled 'a2'.

Brass: F Horns (I, II), B♭ Trumpets (I, II), Trombones (I, II), Tuba. The Trombones and Tuba have a second staff labeled 'a2'.

Percussion: Timpani (A-E), Percussion I (Triangle, Crash Cymbals), Percussion II (Snare Drum, Bass Drum). The Timpani part is marked 'Hard Mallets'.

Strings: Violins (I, II), Viola, Cello, String Bass. The String Bass part is marked 'pizz.' (pizzicato).

Dynamic markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), *dim.* (diminuendo).

Measure numbers: 1, 2, 3.

31614S

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

-Picc.

p

a2

p

p

p

p

pp

Solo w/ St. Mute

p

p

p

p

p

pp

pp

pp

pizz.

arco

pp

pp

pp

12 13 14 15

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 *f*

Obs. II *f*

Cls. I *f*

Cls. II *f*

Bsns. I *f*

Bsns. II *f*

Hns. I *f*

Hns. II *f*

Tpts. I *f*

Tpts. II *f*

Trbs. I

Trbs. II

Tuba *f*

Timp. *mp*

Perc. I Triangle *mf*

Perc. II Bass Drum *mf*

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

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

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

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

Cello *mf pizz.*

Str. Bass *mf* *arco*

26 27 28 29

A tempo

+Picc. on upper note, Fl. *div.*

[illegible]

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

Vlms. I II

Vla.

Cello

Str. Bass

33 34 35 36

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poco rit. 39 **Tempo I** (♩ = 68)

Fl. Solo *p* *f*

Obs. I II *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)

Vlms. I II *ppp*

Vla. *ppp*

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

Str. Bass

Bassoons *div.* *pp* *dim.*

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

p

ppp

24 25 26 27 28 29

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

Fl. *p* *pp*

Obs. I II

Cls. I II *I. Solo* *All* *p* *pp*

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

31614S

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

tr *sf* *tr* *sf* *f* *a2* *p* *mp*

sf *tr* *sf* *tr* *f* *sub. p* *cresc.* *mp*

tr *sf* *tr* *sf* *f* *mp* *cresc.*

tr *sf* *tr* *sf* *f* *mp* *cresc.*

f *mp* *cresc.*

mp *cresc.*

mp *cresc.*

sfz *pp* *cresc.*

p *sf pp* *cresc.*

p *sf pp* *cresc.*

p *sf pp* *cresc.*

f *p* *sf pp* *cresc.*

p *sf pp* *cresc.*

24 25 26

27

(Picc. lower notes)

32

-Picc.

p dolce sf

sf

p dolce sf

sf

sf

ff

pp

sf

32

pizz.

p poco marcato

pp

pizz.

p poco marcato

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

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

sf

sf

sf

a2

pp

pp

pp

40

mf

arco

mf

36 37 38 39 40 41

31614S

rit. 50 In tempo ($\text{♩} = 82$)

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

mp dolce *cresc.*

a2 *mp dolce* *cresc.*

mp

p *cresc.*

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

p *poco cresc.*

p *pizz.* *poco cresc.*

p poco marcato *poco cresc.*

48 49 50 51 52 53

L'istesso tempo (♩ = 82)

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

Vla.
mf *cresc.* *ff*

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

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

58

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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