

Dvořák  
String Quintet in E<sup>b</sup> Op 97  
'American' (July 1893)

Arranged for Wind Octet by Toby Miller  
(2017)

Clarinet 1 in B<sup>b</sup> and A

NOTE:

In the hope of putting fewer people off, the inner movements have been transposed:

- The Scherzo (2<sup>nd</sup> movement) is originally in B major/minor: transposed to concert C major/minor
- The Larghetto (3<sup>rd</sup> movement) originally alternates between A<sup>b</sup> minor (7 flats!)/major: transposed to concert A minor/major

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

Clarinet 1 in B $\flat$  I - Allegro non tanto Antonín Dvořák

Allegro non tanto [ $\text{♩} = 144$ ]

[poco rit.]

**A** [a tempo]

(Hn1 solo) 4 (Cls) (Bn1, to fore) 6 (Fl Ob) (Hns) (Cls) (Fl Ob) (Cls)

*pp* (Ob Cl1) (Fl Ob) *ppp* (Fl Ob hold; Cl1 Hn1 off) (Bn1 solo) *pp* *p*

22 (Bns to fore) 4 (Ob to fore) (w Cl2) 2

*mp* *pp* *fp*

37 (alt w Cl2) (Ob Hns) rit. **C** a tempo

*mf* *f* *f* *ff* (w Fl Ob)

45 *fz* *fz* *fz*

53 *tr* à 2 à 1 *mp* *p*

61 **D** (Ob to fore) 4 (w Ob) *pp* *fz* *fz* *fz* *fz* *mf*

72 (Fl Hn1) 3 **E** (Ob Hn2) *pp* *mp* *f* *fz* *fz*

83 3 *p* *pp* *fz* 3 3

92 **F** (Hn1 to fore) *f* *f* *mp*

98 (1) (2) (3) *[p]* *fz*

103 **G**  
*ff* *mp*

112 1. *p* *pp* (to B) 2. *p* 4

126 2 **H** *fp* *f*

134 *mp* *p* 3

145 **J** (Hn1 tune) 8 (tune) *pp* *p*

161 **K** (Hn1 to fore) (Hn2 to fore) (Bn1 to fore)

169 **L** *p* 3 3 3

175 *mf* 3 3 3 3

180 **M** *f* *ff*

184 (Fl) *fz* *fz* *fz* *fz* *fz* *fz* *f*

190 ritard. **N** a tempo *ff*

196 **3** *tr* *fz* *tr* *tr* *tr* **P** **5**

212 **2** *pp* *ppp* *pp* *p* *fz*

219 **Q** (Fl Cl1 to fore dolce) *pp* **3** *p* *pp*

227 *mf* *rit.* **R** *a tempo* **4** *f*

237 *mf*

240

243 *tr* **S** *Un poco meno mosso* *ff pesante*

251 **2** (w Fl) *to fore* **4** **T** *pp*

265 *to fore* (hand over to Bn1) **3** (Cl1) *pp*

275 (Ob Cl1) **U** *Meno mosso rit.* **4** *solo ad lib* **3** *Lento* *p* *pp* *fp* *pp*

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

Clarinet 1 in B $\flat$

II - Allegro vivo (transposed)

Antonín Dvořák

Allegro vivo  $\text{♩} = 132$

(Hn2 solo) 8 **A** 4 **B** slightly to fore  
*mp* *espress.*

21 **C** (Hn1 solo) 4 (w Fl Bn1) **D** 8  
*pp*

41 **E** (w Fl) *ff* *mp* (w Hns) 4

54 *mp* *mf* *mp* 3 **F** 8 (Hn2 to fore)

75 *p* *mp* *mf* *f* 1. (to **E**) 2. **G** (Bn1 to fore) *p* *pp*

88 [rall.] **Minore** Un poco [molto] meno mosso to fore  
solo (Cl2 solo) *mp* *molto espressivo*

98 **H** *p* *fz* **J** *p* *fz*

111 *pp* *f* *fz* *fz*

125 **K** (Fl to fore) 15 **L** 8 **M** 14 *p* *pp*

170 **N** *mf* *espress.* 8 **O** to fore *mf* 2 (Fl Ob 2) 2 (Hn1 Bn1)

190 **P** 8 *pp* *simile* *p* *mp*

Musical staff 190-205. Starts with a treble clef and a key signature of two sharps (F# and C#). A box labeled 'P' is above the first measure, which contains an 8-measure rest. The music begins with a series of eighth notes, some with accents (>). Dynamics range from *pp* to *mp*. The word 'simile' is written below the staff.

205 **Q** *mf* *f* *ff* à 2

Musical staff 205-215. Continues with eighth notes and accents. A box labeled 'Q' is above the 11th measure, which contains a 2-measure rest. Dynamics range from *mf* to *ff*. The text 'à 2' is written above the staff.

215 *à 1* 4 (Ob to fore) *p*

Musical staff 215-228. Continues with eighth notes and accents. A box labeled 'à 1' is above the 13th measure. A 4-measure rest is shown. Dynamics range from *p*. The text '(Ob to fore)' is written below the staff.

228 **R** 4 *p*

Musical staff 228-242. Continues with eighth notes and accents. A box labeled 'R' is above the 15th measure, which contains a 4-measure rest. Dynamics range from *p*.

242 **S** *pp*

Musical staff 242-247. Continues with eighth notes and accents. A box labeled 'S' is above the 17th measure. Dynamics range from *pp*.

247 **T** (Hn2 to fore) 6 *f*

Musical staff 247-258. Continues with eighth notes and accents. A box labeled 'T' is above the 19th measure, which contains a 6-measure rest. Dynamics range from *f*. The text '(Hn2 to fore)' is written above the staff.

258 **U** (Bn1 solo) *f* *ff* *mf*

Musical staff 258-264. Continues with eighth notes and accents. A box labeled 'U' is above the 21st measure. Dynamics range from *f* to *mf*. The text '(Bn1 solo)' is written above the staff.

264 (Hn1 solo) 2 (Fl w Cls) (Bn2 solo) *mp* *p* *pp* *pp*

Musical staff 264-276. Continues with eighth notes and accents. A 2-measure rest is shown. Dynamics range from *pp*. The text '(Hn1 solo)', '(Fl w Cls)', and '(Bn2 solo)' are written above the staff.

276 **V** (w Cl2 Hn2) 2 *pp*

Musical staff 276-286. Continues with eighth notes and accents. A box labeled 'V' is above the 23rd measure, which contains a 2-measure rest. Dynamics range from *pp*. The text '(w Cl2 Hn2)' is written above the staff.

286 (w Hns) (Hn1) (Ob) (Fl) *ppp* *mf* *f* *ff*

Musical staff 286-290. Continues with eighth notes and accents. Dynamics range from *ppp* to *ff*. The text '(w Hns)', '(Hn1)', '(Ob)', and '(Fl)' are written above the staff.

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

Clarinet 1 in A

III - Larghetto (transposed)

Antonín Dvořák

**Aria i** Larghetto ♩ = 72 [90]  
(CA to fore)

mp *f* *p* *pp* *fz* *pp* **A** (to fore)

11 (Cls Bns unis.) (Fl to fore) **B** [Maggiore] 4/4

*mf* *f pesante* *pp* *pp* *mf* **B** [Maggiore] 4/4

25 **C** (CA to fore) 3 *molto cresc.* (to fore) [poco rit.]

*p* *f* *mp* *pp dim.* **C** (CA to fore) 3 *molto cresc.* (to fore) [poco rit.]

**Var. 1** Un poco più mosso ♩ = 80 [132] = Tempo II [Minore] [poco rit.] **D** [a tempo] **E** 4

*p* [poco rit.] **D** [a tempo] **E** 4

47 **F** 4 **G** [Maggiore] **H** *Molto rit.* *Meno mosso*

*p* *mf* *mp* *f* *pp* **F** 4 **G** [Maggiore] **H** *Molto rit.* *Meno mosso*

**Aria ii** Tempo I [Minore] (Bn1 lead)

*mp* *mf* *pp* **Aria ii** Tempo I [Minore] (Bn1 lead)

**Var. 2** Tempo II (poco più mosso)

69 **J** **K**  
 4  
 (Fl to fore) *mp* *pp*

83 **L** [Maggiore]  
*pp*

89 [poco rit.]  
*mf* *p* *pp*

94 **Var. 3** [Tempo II] [Minore]  
 (Hns) (Bn1) (Bn2)  
*pp* (w Cl1) *mp* *pp* *mp* *p*

103 **N** (CA w Cl1) **P** [Maggiore] (w Fl)  
 2 (Fl w Cls) (Bn1) 2  
*p* *mp* *f* *p* *pp*

113 **Q**  
*pp* *f*

118 [rit.] **Var. 4\*** Tempo I [Minore] **R**  
 (CA to fore) tr tr tr tr tr tr tr 6  
*p* *mp* (Bns to fore) *mf* *p* *mp*

135 rit. **S** a tempo [Maggiore]  
 6 6 6 6 6 6  
*pp* *pp* (Hn2 to fore)

139 **T** 2 6 6 6 6 6 6 6 6 6 6 6 2 rit.  
*mp* *fp* *pp*

2 \* play rapid trills (without final leading notes) or upper mordents as marked

**Var. 5** **Tempo 2**  
[Minore]

147 (w CA) *ff pesante* (w Hn1)

151 **U** *ff*

154 **V** (to fore, w Hn2 Bn1) *mp* (+Hn1) *p* (CA to fore w Cl2 Bns)

160 **W** [Maggiore] *p* *pp*

166 *pp* *p* *mf* (w Fl) 6 6 6

169 *f* [rit.] **Aria iii** **Tempo 1** [Minore] *ff*

173 *mp* *f* **X** (tutti) *f* *ff* rit.

184 *p* *p* **Y** [Maggiore] *p* lead, to fore

193 **Z** (Fl to fore) *mf* *p* *pp* *mp* *pp* (Hn1 lead) *mf* *p*

203 *pp* *ppp* poco rit. (CA Cls Bn1)

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

Clarinet 1 in B $\flat$

IV - Finale

Antonín Dvořák

Allegro giusto  $\text{♩} = 92$

(Fl to fore)

7 **A** *mf*

17 **B** *p*

25 **C** *f* *ff*

30 **D** *p* (against Ob)  
(Ob Cl2 Hn2) 2 8 4

48 (against Fl) *mf*

52

56 **E** *ff*

61

65 **F** (Ob to fore) *p* *pp*  
(Ob Cl1 Bn2)

72 (Cls match Ob vol for 3 bars)

Musical staff 72-77. The staff contains a melodic line in a key signature of two flats. It begins with a dynamic marking of *pp* and features several slurs and hairpins. The music is primarily composed of eighth and sixteenth notes.

78 **G** (w C12) (Cls, Bn1 to fore)

Musical staff 78-84. The staff continues the melodic line. A dynamic marking of *p* is present. The music includes slurs and hairpins, with a final measure ending in a fermata.

85 (w Fl)

Musical staff 85-94. The staff continues the melodic line. A dynamic marking of *p* is present. The music includes slurs and hairpins.

95 **H** **J**

Musical staff 95-109. The staff begins with rests of 4, 2, and 6 measures, marked with **H**, **J**, and **J** respectively. The music then resumes with a dynamic marking of *mf* and a *poco a poco cresc.* instruction. The music includes slurs and hairpins.

110 **K**

Musical staff 110-114. The staff continues the melodic line. A dynamic marking of *p* is present. The music includes slurs, hairpins, and a trill (*tr*) in the third measure.

Musical staff 115-119. The staff continues the melodic line with a series of sixteenth-note patterns. The music includes slurs and hairpins.

120 **L**

Musical staff 120-128. The staff continues the melodic line. A dynamic marking of *mf* is present. The music includes slurs, hairpins, and a repeat sign. The second ending consists of two measures.

129 **M**

Musical staff 129-137. The staff continues the melodic line. A dynamic marking of *pp* is present. The music includes slurs, hairpins, and a repeat sign. The second ending consists of two measures.

Musical staff 138-140. The staff continues the melodic line. A dynamic marking of *mf* is present. The music includes slurs and hairpins.

141 **N** (Hns) **P**

Musical staff 141-145. The staff continues the melodic line. A dynamic marking of *ff* is present. The music includes slurs, hairpins, and a repeat sign. The second ending consists of 8 and 4 measures.

158 (against Ob) **Q** (against Fl)  
*p* *mf*

163

167 *rit.* *f*

172 **R** *a tempo* *ff*

177 *p*

183 **S** (Cls to fore) *espress.* (Cl1+Hn2 to fore) *pp*

191 **T** (w Fl) *p* *mp* (w Bn1)

208 **U** (Fl+Hn1 to fore) *8*

222 *f*

226 *tr*

