

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

Bassoon 1 I - Allegro non tanto Antonín Dvořák

Allegro non tanto [♩ = 144]

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

Solo

(Hn1 solo) 4 (Cls) (Ob Cl1) (Fl Ob)

to fore *p* *mf* *mp* *p* *pp* *pp*

17 (Hns) (Cls) (Fl Cls) (Ob) to fore *fz* *f* *mp* *p*

29 **B** (Ob to fore) (w Bn2) *pp* *p* *fp* *mf*

38 *à 2* *f* *rit.* **C** a tempo *fz* *ff* *à 1* (w Ob)

49 *à 2* *fz* *fz* *fz* *à 1* *fz* *fz* *fz* *fz*

59 (2) *mp* *p* *pp* *pp* **D** (Ob to fore) [pizz.] *p* *fz* (Ob Cl1) [arco]

70 5 *mf* *f* *fz* *mf* 3

86 *p* *fz*

93 **F** (Hn1 to fore) 10 *f* *f* *ff* [pizz.] [arco]

109 **G** 3 *p* *pp* (to B) || 2.

120 **5** **2** **H** *p* *mf* *f*

136 **J** (Hn1 tune) *mp* *p* **8**

153 (Cl1 tune) [pizz.] *pp*

159 **K** (Hn1 to fore) [arco] *p* **2** to fore (Hn2 to fore) *mp* *mf*

168 **L** *p*

175 **M** *mf* *f* **2**

182 *ritard.* *à 2* *ff* *fz* *f* *fz* *tr* *tr*

191 **N** *a tempo* *ff* *à 1* *fz* *ff*

197 *à 2* *fz* *ff*

202 **P** *fz* *ff* *à 1* *p* *pp*

210 *fz* *fz* *fz* *fz* *p* *pp*

216 **Q** **rit. R a tempo**

4 11

(Fl Cl1 to fore dolce)

f fz *fz* *f* *fz*

239 **S** **Un poco meno mosso a tempo [o pochiss. meno che il tempo 1]**

5 à 2 3

f *ff pesante* *ff*

254 **T**

(Cl1 to fore)

2

p *pp* (against Bn2)

266 **solo, ad lib**

(Cl1 to fore) 3

pp (take over from Cl1)

(Cls)

275 **U** **Meno mosso rit. Lento**

(Ob Cl1) to fore (Fl Ob)

(Cl1 ad lib)

pp cresc. molto f *p* *pp* *fp* *pp*

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Bassoon 1

II - Allegro vivo (transposed)

Antonín Dvořák

Allegro vivo ♩ = 132
(Hn2 solo) 4

A

pp

B (Cl1 slightly to fore)

13

C (Hn1 solo) 4 (Fl Cl1 Bn1)

pp

26

D

36

E (alt w Bn2) *ff* 2

45 (alt w Cl2) *mp*

50 (alt w Fl) 2 *ff* *mp*

57 4 *mf* (against Bn2) *mp*

F

66 (Hn2 to fore) *pp* *p*

76 1. (to E) 2. *f* *mf* *p*

86 **G** to fore (Cl2 solo) (Cl1 solo) [rall.] 2 *mp*

Minore Un poco [molto] meno mosso

94 [pizz.] (b) (w Ob Bn2) **H**

p(Cl1 to fore) *fz* *p* *p*

107 **J**

fz *p* *fz*

120 **K** (Fl to fore) **L** **M**

fz *pp*

158 **N** Tempo 1 ♩ = 132 [ossia: accel. poco a poco al Tempo 1]

f *pp*

176 **O** (Cl1 to fore)

f *pp* *mf*

188 (w Fl Ob Hn1) **P**

fz *p* *pp*

195

204 **Q**

mp *mf* *f* *ff*

214 **R** (Ob to fore)

ff

226 (alt. w Cl2)

p *ff*

235

p

242 **S** 8 **T** (Hn2 to fore) *mf*

255 *ff*

263 **U** Solo *mf* *mp* *p* *pp* (Hn1 solo)

268 2 (Fl w Cls) 5 (1) 2 **V** (Cl1 w Cl2 Hn2) (8) (take over from Bn2) (10) *ppp*

286 (Hn1 w Cl1 Hn2) *fz* *pp* (Hn1) (Ob) (Fl) *mf* *ff*

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III - Larghetto (transposed)

Antonín Dvořák

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

13 (Cls Bns unis.) 2 **B** [Maggiore] 6 **C** (CA to fore) **A** (CI1 to fore)

mf *pp* *fz* *pp* *mf*

f pesante *f* *p* *molto cresc.*

30 (CI to fore) [poco rit.] **Var. 1** Un poco più mosso ♩ = 80 [132] = Tempo II [Minore] 3 **D** 4 [poco rit.]

f *p* *pp*

43 **E** *p* *mf*

47 **F** *p* *mf*

51 **G** [Maggiore] [pizz.] *p* **H**

57 *mf* *mp* **Aria ii** Tempo I [Minore] 2 3 *p* *pp* *p* **Lead**

Molto rit. *Meno mosso* (CI1 to fore)

69 **Var. 2** Tempo II (poco più mosso) (F1 to fore) **J**

pp (Bns alt)

74 **K**

79 2 *mp*

85 **L** [Maggiore]

pp

89 **Var. 3** [Tempo II]

5 (to fore) 2 (Clis) (Hns) 3 **N** 3 (to fore) (Fl w Cls)

mf *mp* *f*

108 (to fore) 2 **P** [Maggiore] (2) (4) **Q** 5

fz [pizz.] *pp* (alt w Cl2)

121 **Var. 4** Tempo I [Minore]

à 2 *f* molto appassionato (Bns to fore) *mp* *f* **R**

129 *mp* *f* *mp* *p* rit. **S** a tempo [Maggiore]

[pizz.] *p* (Hn2 to fore)

139 **T** 2 rit. 2 **Var. 5** Tempo 2 [Minore]

mp [arco] *ff*

149 **U**

fz *fz* *fz* *fz* *fz* *fz* *ff*

155 **V** (CA to fore w Cl2 Bns) (+Hn1) *mf* *p* *mf* *p* **W** [Maggiore]

p (Cl1 to fore w Hn2 Bn1) [pizz.] *pp*

167 [rit.] **Aria iii** Tempo 1 **X** (tutti)

2 *mf* *f* *ff* [Minore] *f* *f*

181 rit. *ff* a tempo **Y** [Maggiore]

(Cl1 lead, to fore) *pp*

191 **Z** 4 (Fl to fore) *pp* *ppp*

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

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IV - Finale

Antonín Dvořák

Allegro giusto $\text{♩} = 92$

(F1 to fore)

(Fl to fore)

mf *f* *mf* *f*

7 *mf* *f* *p* *p*

19 *mp* *p* *f* 1. *à 2* 2.

26 *f* *ff* (Ob Cl2 Hn2) 2

33 *pp* [pizz.] *mp* *à 1.* (w Ob, alt w Bn2)

38 *[f]* *pp* *D* (against Bn2) 3 3 3 3

43 *mp* (alt w Bn2) 4

51 *à 2* *ff* *E*

58 (w Bn2)

63 (Ob Cl1 Bn2) *F* 15 (Ob to fore)

83

97

111

129

137

143

150

155

159

169

175

2

181 **S** (Cls to fore) (Cl1+Hn2 to fore) **T** 8 8

201 8 (w Fl) to fore

207 *mf*

214 **U** (Fl+Hn1 to fore) 4

228 **V** 2

238 **W** [poco a poco stringendo al *Maestoso*] (against Bn2) 2 à 2 3 3 *f*

246 3 3 3 3 (1) 3

251 3 (2) 3 (3) 3 3 3 3 **X** à 2 (al Fine) *ff*

256 **Y** [più stringendo] (1)

264 (2) (3) (4) (w Ob Hn) (1) (2) (3) **Z** [*Maestoso*]

275 (Fl Cl1) (all) (Fl Cl1) [*Tempo 1*]

Dvořák
String Quintet in E^b op 97
'American' (July 1893)

Arranged for Wind Octet by Toby Miller
(2017)

Bassoon 1

NOTE:

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

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