

Antonín Dvořák

Symphony No. 9

“From the New World”

FINALE THEMES

Concert Band Arrangement by Larry Daehn

INSTRUMENTATION

- | | |
|---------------------------|---------------------------|
| 1 – Conductor | 3 – B♭ Trumpet 2 |
| 10 – Flute | 3 – B♭ Trumpet 3 |
| 2 – Oboe | 2 – F Horn 1 |
| 4 – B♭ Clarinet 1 | 2 – F Horn 2 |
| 4 – B♭ Clarinet 2 | 3 – Trombone 1 |
| 4 – B♭ Clarinet 3 | 3 – Trombone 2 |
| 2 – B♭ Bass Clarinet | 3 – Trombone 3 |
| 2 – Bassoon | 2 – Euphonium TC |
| 3 – E♭ Alto Saxophone 1 | 2 – Euphonium BC |
| 3 – E♭ Alto Saxophone 2 | 4 – Tuba |
| 2 – B♭ Tenor Saxophone | 1 – Timpani |
| 2 – E♭ Baritone Saxophone | 3 – Snare Drum, Bass Drum |
| 3 – B♭ Trumpet 1 | 1 – Crash Cymbals |

Leonard Bernstein said of the Finale of Dvořák's Ninth Symphony:

In this last movement, tunes from all three preceding movements recur and recur, to such an extent, in fact, that critics have said cruel things about this Finale. But perhaps this is because Dvořák does not seem to be able to finish the piece; apparently he loves it too much to leave it. There is one coda after another and just when you think it's all over, he decides to have one more go at it, recalling still another theme from an earlier movement. And when he finally reaches the last triumphant chord, he calls for a diminuendo, so that the work finishes quietly, after all the build-up, as though he were loath to call it a day.

Regardless of the critics, the world has chosen this symphony and this finale as one of its biggest favorites.

Czech composer, Antonín Dvořák (1857-1934), wrote this, his last symphony, between December 1892 and May 1893 while he was director of the National Conservatory of Music in New York, and gave it the title "From the New World." He said that all his themes were original melodies, based on the *spirit* of American music—African-American spirituals, Native American music and pioneer songs.

In spite of the composer's own words, historians have found parts of actual tunes in the symphony, everything from "Swing Low, Sweet Chariot" to "Goin' Home." (The song, "Goin' Home," was actually based on Dvořák's melody, and was written several years later.) The absolute silliest "findings" were "Stars and Stripes Forever" and "Three Blind Mice"!

The Finale's famous main theme (10-33) is believed to be in the spirit of Native American music and the composer's tribute to Longfellow's "Song of Hiawatha," a poem that Dvořák loved.

The first six notes of this theme, in shorter note values, appears later, sometimes in sequence, as part of the Finale's development sections (78, 95, 97-101). The theme returns, in full flower, at 102, and again, even more dramatically, at 112. As the mood changes, the theme appears slowly and quietly (118, 132), then slowly and loudly (138) and finally, with greatest forces, the very last voice before the fiery coda (144).

The second theme is the clarinet solo (34), and the third theme begins at 59. This melody is in four-bar phrases, each phrase ending with three notes that move downward scalewise (62, 66). Dvořák then uses this pattern as part of his development section—first in the high voices (67-70), then moving downward (72-77) and then as an *ostinato* pattern (80-85, 88-91). (So, we see that this is a compositional device, not "Three Blind Mice.")

The "Goin' Home" melody from the Second Movement appears throughout the Finale, sometimes in long notes (78, 79, 86, 87, 92, 93, 124-128) and sometimes in short, rhythmic fragments (80-85, 88-91).

The angular, syncopated four-note pattern (94, 96, 144, 146) is a fragment from the First Movement, Dvořák's final attempt at complete symphonic integration.

The triple-duple dropping-fifth motive, first presented by flutes and oboe at 125, is from the Third Movement, where it appears thirty-three times, but in a different rhythm (two eighth notes, three quarter notes). This motive is passed around five times, ending with timpani (131).

A good way to rehearse this piece is to identify the various themes and ask students to find where they recur, and how they are modified. Play a recording of the whole symphony, helping students find the themes recalled in the Finale.

This arrangement was created to make Dvořák's masterwork accessible to lots of young people. I hope you enjoy this famous music.

Larry Daehn

CONDUCTOR
LDP-7277-00

SYMPHONY No. 9

"From the New World"
Finale Excerpts

Antonín Dvořák
Arranged by Larry Daehn

Allegro con fuoco $\text{♩} = 140$

The musical score consists of two systems of music. The first system features woodwind instruments: Flute, Oboe, B Clarinet (1st and 2nd parts), Bass Clarinet, Bassoon, E Alto Saxophone (1st and 2nd parts), B Tenor Saxophone, and E Baritone Saxophone. The second system features brass instruments: B Trumpet (1st and 2nd parts), Horn in F (1st and 2nd parts), Trombone (1st and 2nd parts), Euphonium, Tuba, Timpani, Snare Drum/Bass Drum, and Crash Cymbals. The score is in common time, with dynamic markings such as ff (fortissimo) and a2 (a dynamic level between forte and fortissimo). Measure numbers are present at the beginning of each system.

10

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

SD/BD

Cym.

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Eup.

Tuba

Tim.

SD/BD

Cym.

18

a2

ossia

18

DP - 200106

26

Fl. *div.* *unis.*

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Timp.

SD/BD

Cym.

D to C, A to F

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

SD/BD

Cym.

34

Fl.

Ob.

Cl. 1
Cl. 2
Cl. 3
p

B.C.

Bsn.

A. Sax. 1
A. Sax. 2
p

T. Sax.

B. Sax.

34 St. Mute

Tpt. 1
Tpt. 2
Tpt. 3
p

Hn. 1
Hn. 2

Tbn. 1
Tbn. 2
Tbn. 3

Euph.

Tuba

Timp.

SD/BD

Cym.

43

Fl.

Ob.

Cl. 1

Cl. 2

dim.

a2

B. C.

Bsn.

p 3

mp 3

A. Sax. 1

A. Sax. 2

T. Sax.

p

mp

B. Sax.

Tpt.

a2

Hn. 1

Hn. 2

p

Tbn. 1

Tbn. 2

Euph.

p 3

mp 3

Tuba

Tim.

SD/BD

Cym.

51

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

SD/BD

Cym.

p cres. poco a poco

cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

Open

p cresc. poco a poco

a2

p cresc. poco a poco

59

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

SD/BD

Cym.

Fl.

Ob.

Cl.

B. C.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

SD/BD

Cym.

div.

unis.

a2

67

Fl.

Ob. *div.* *f* *p*

Cl. *div.* *f* *p*

Bsn. *f* *p*

B. C.

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

67

Tpt.

Hn. *p*

Tbn. *p*

Euph. *f* *p*

Tuba *f*

Timp. *C to D \flat*

SD/BD

Cym.

72

78

Fl.

Ob.

Cl.

B. C.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Tim.

SD/BD

Cym.

Fl. *unis.*
 Ob. *p cresc. molto*
 1 Cl. *p cresc. molto*
 2 Cl. *p cresc. molto*
 B. C. *p cresc. molto*
 Bsn. *cresc. molto*
 A. Sax. 1 *cresc. molto*
 T. Sax. *cresc. molto*
 B. Sax. *cresc. molto*

Tpt. 1 *p cresc. molto*
 Tpt. 2 *p cresc. molto*
 Tpt. 3 *cresc. molto*
 Hn. 1 *cresc. molto*
 Hn. 2 *cresc. molto*

Tbn. 1 *mf cresc. molto*
 Tbn. 2 *mf cresc. molto*
 Euph. *cresc. molto*
 Tuba *cresc. molto*

Tim. *- - - - -*
 SD/BD *- - - - -*
 Cym. *- - - - -*

Fl. *ff* *p cresc.*

Ob. *ff* *p cresc.*

Cl. 1 *ff* *p cresc.*

Cl. 2 *ff* *p cresc.*

B. C.

Bsn. *ff* *p cresc. molto*

A. Sax. 1 *ff* *p cresc. molto*

T. Sax. *ff* *p cresc. molto*

B. Sax. *ff* *p cresc. molto*

86

Tpt. *ff* *p cresc. molto*

Hn. *ff* *p cresc. molto*

Tbn. *ff* *p cresc. molto*

Euph. *ff* *p cresc. molto*

Tuba *ff* *p cresc. molto*

Tim.

SD/BD

Cym. *ff l. v.*

Fl. **ff**

Ob. **ff**

Cl. 1 **ff**

Cl. 2 **ff**

Cl. 3 **ff**

B. C.

Bsn. **ff**

A. Sax. 1 **ff**

A. Sax. 2 **ff**

T. Sax. **ff**

B. Sax. **ff**

Tpt. 1 **ff**

Tpt. 2 **ff**

Hn. 1 **ff**

Hn. 2 **ff**

Tbn. 1 **ff**

Tbn. 2 **ff**

Euph. **ff**

Tuba **ff**

Timp. **ff**

SD/BD **ff**

Cym. **ff**

Fl. **ff**

Ob. **ff**

Cl. 1 **ff**

Cl. 2 **ff**

Cl. 3 **ff**

B. C.

Bsn. **ff**

A. Sax. 1 **ff**

A. Sax. 2 **ff**

T. Sax. **ff**

B. Sax. **ff**

Tpt. 1 **ff**

Tpt. 2 **ff**

Hn. 1 **ff**

Hn. 2 **ff**

Tbn. 1 **ff**

Tbn. 2 **ff**

Euph. **ff**

Tuba **ff**

Timp. **ff**

SD/BD **ff**

Cym. **ff**

D^r to D, F to A

102

Fl.

Ob.

Cl.

B. C.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Tim.

SD/BD

Cym.

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

SD/BD

Cym.

112 Moderato $\text{♩} = 114$

rit.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

SD/BD

Cym.

118 **Meno mosso** $\text{♩} = 78 - 88$

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

T. Sax.

B. Sax.

Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

SD/BD

Cym.

124

Fl.

Ob.

Cl. 1

Cl. 2

B.C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

124

Tpt.

2

3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

div. $\overline{\sigma}$

Timp.

SD/BD

Cym.

For reference only
Not valid for performance.

132 rit. poco a poco

Musical score for measures 132, featuring woodwind instruments:

- Fl.
- Ob.
- Cl. 1
- Cl. 2
- Cl. 3
- B. C.
- Bsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.

The score shows mostly rests. The Bassoon (Bsn.) has a single eighth note at the beginning of the measure, followed by six eighth notes grouped in threes. The Alto Saxophone (A. Sax. 1) has a single eighth note. The Tenor Saxophone (T. Sax.) has two eighth notes. The Bass Clarinet (B. C.) has three eighth notes. The Flute (Fl.) and Oboe (Ob.) have no notes. The Clarinets (Cl. 1, 2, 3) have no notes. The Alto Saxophone (A. Sax. 2) has no notes. The Bassoon (Bsn.) has no notes. The Tenor Saxophone (T. Sax.) has no notes. The Bass Clarinet (B. C.) has no notes.

132 rit. poco a poco

Musical score for measures 132, featuring brass and percussion instruments:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Timp.
- SD/BD
- Cym.

The Trombones (Tbn. 1, 2, 3) play eighth notes. The Horns (Hn. 1, 2) play eighth notes. The Euphonium (Euph.) plays eighth notes. The Tuba plays eighth notes. The Timpani (Timp.) plays eighth notes. The Snare Drum/Bass Drum (SD/BD) and Cymbals (Cym.) have no notes.

136 a tempo ♩ = 132

138 Meno mosso ♩ = 80 rit.

Fl.

Ob.

Cl. 1
Cl. 2
Cl. 3

B.C.

Bsn.

A. Sax. 1
A. Sax. 2

T. Sax.

B. Sax.

136 a tempo ♩ = 132

138 Meno mosso ♩ = 80 rit.

Tpt.

Hn. 1
Hn. 2

Tbn. 1
Tbn. 2
Tbn. 3

Euph.

Tuba

Timp.

SD/BD

Cym.

142 a tempo

144 Meno mosso $\text{♩} = 64$

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

142 a tempo

144 Meno mosso $\text{♩} = 64$

ossia

Tpt.

Hn.

Tbn.

Euph.

Tuba

Timp.

SD/BD

Cym.

ff

148 **Tempo I (Allegro con fuoco)** $\text{♩} = 140$

Fl. *detached*

Ob. *detached*

Cl. 1 *detached*

Cl. 2 *detached*

Cl. 3 *detached*

B. C. *detached*

Bsn. *detached*

A. Sax. 1 *detached*

T. Sax. *detached*

B. Sax. *detached*

148 **Tempo I (Allegro con fuoco)** $\text{♩} = 140$

Tpt. *detached*

2 *detached*

3 *detached*

Hn. 1 *detached*

Hn. 2 *detached*

Tbn. 1 *detached*

Tbn. 2 *detached*

Tbn. 3 *detached*

Euph. *detached*

Tuba *detached*

Tim. *detached*

SD/BD *detached*

Cym. *detached*

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

SD/BD

Cym.