
Eighth Note Publications

Largo *from* Symphony From the New World Antonin Dvorak *Arranged by David Marlatt*

THE WORK: The Symphony “From the New World” (Symphony No. 5) arguably Anton Dvorak’s greatest symphonic work has been the subject of controversy. Critics questioned whether the basis of the work was American or Bohemian. This debate that occurred during Dvorak’s time no longer seems important and the greatness of this piece has never diminished.

The principal theme from the second movement is equal in fame and popularity to Pachelbel’s Canon and Albinoni’s Adagio. This incredibly simple and beautiful theme was set to words by one of Dvorak’s pupils William Arms Fisher. The resulting song “Goin’ Home” is now as famous as the original symphonic writing.

THE TRANSCRIPTION: The famous english horn solo has been given to the mellow sounding flugelhorn. The delicate trumpet/trombone duet from measure 27-34 must be balanced correctly to allow for the proper effect. The arranger has also indicated a poco meno mosso in measure 26. This section is to move forward and then later ease back into the original tempo at measure 36.

PREVIEW ONLY

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DIFFICULTY RATING: Medium
Brass Quintet

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Adapted from the Symphony:
"From The New World", Op. 95

Arranged by D. Marlatt

7 8 9 10 11 12

solo
mp

p

PREVIEW ONLY

The image displays a musical score for the song "The Rose Tree". It consists of five staves: a vocal line and four piano accompaniment staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into measures numbered 13 through 18. The vocal line begins in measure 13 with a whole note rest, followed by a half note in measure 14, and then a series of eighth and quarter notes in measures 15 through 18. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in the bass and right hand. Dynamic markings such as *mp*, *p*, and *f* are used throughout to indicate volume changes. The score concludes in measure 18 with a final chord and a whole note rest.

37 not lead 38 lead 39 40 41

mp *f* *p* *pp*

mp *f* *p* *pp*

mp *f* *p* *pp*

mp *f* *p* *pp*

mp *f* *p*

42 43 44 45

lead *p* *pp*

p *pp*

p *pp*

p *pp*

pp

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