

Suite

Op. 98

Trumpet (B^b + C) & Piano

Arr.: Maud Caillat

Antonin Dvořák

EMR 51884

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
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Suite

Op. 98

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Français: La *Suite Op. 98* d'Antonín Dvořák, également connue sous le nom de *Suite américaine*, est une œuvre empreinte de lyrisme et d'influences folkloriques diverses, écrite lors de son séjour aux États-Unis en 1894. Initialement composée pour piano seul et orchestrée un an plus tard, cette suite se distingue par son atmosphère à la fois intime et chaleureuse, mêlant les accents du Nouveau Monde aux racines bohémiennes chères au compositeur.

L'arrangement pour trompette et piano réalisé par **Maud Caillat** révèle une nouvelle facette de cette œuvre, mettant en valeur la richesse mélodique et la profondeur expressive du matériau original. La trompette, dans cet écrin chambriste, apporte une couleur brillante et lyrique, tout en respectant l'esprit poétique de Dvořák. Ce dialogue entre les deux instruments propose une lecture singulière et contemporaine d'un classique du répertoire romantique, accessible tout en étant exigeant musicalement. Grâce à cette transcription sensible, Maud Caillat offre une opportunité rare d'entendre Dvořák sous un nouveau jour, entre tradition et réinvention.

English: Antonín Dvořák's *Suite in A major*, Op. 98 — also known as the *American Suite* — is a work imbued with lyricism and diverse folk influences, written during the composer's stay in the United States in 1894. Originally composed for solo piano and orchestrated a year later, the suite stands out for its intimate and warm atmosphere, blending the colors of the New World with the Bohemian roots so dear to Dvořák. The arrangement for trumpet and piano by Maud Caillat unveils a new dimension of this piece, highlighting the melodic richness and expressive depth of the original material. In this chamber setting, the trumpet brings a brilliant and lyrical tone while preserving Dvořák's poetic spirit. This dialogue between the two instruments offers a unique and contemporary interpretation of a Romantic classic — approachable yet musically demanding. Through this sensitive transcription, Maud Caillat provides a rare opportunity to hear Dvořák in a new light, between tradition and reinvention.

Deutsch: Antonín Dvořák's *Suite in A-Dur*, Op. 98 – auch bekannt als *Amerikanische Suite* – ist ein Werk voller Lyrik und vielfältiger Volkseinflüsse, das während seines Aufenthalts in den Vereinigten Staaten im Jahr 1894 entstand. Ursprünglich für Klavier solo komponiert und ein Jahr später orchestriert, zeichnet sich die Suite durch ihre intime und warme Atmosphäre aus, in der sich die Klänge der Neuen Welt mit den böhmischen Wurzeln des Komponisten verbinden.

Die Bearbeitung für Trompete und Klavier von Maud Caillat eröffnet eine neue Dimension dieses Werkes und hebt den melodischen Reichtum sowie die Ausdruckstiefe des Originals hervor. In diesem kammermusikalischen Rahmen verleiht die Trompete dem Werk eine brillante und lyrische Farbe, ohne den poetischen Geist Dvořák's zu verfälschen.

Der Dialog zwischen den beiden Instrumenten bietet eine einzigartige und zeitgenössische Lesart eines romantischen Klassikers – zugänglich und zugleich musikalisch anspruchsvoll. Mit dieser einfühlsamen Transkription ermöglicht Maud Caillat ein seltenes Hörerlebnis: Dvořák in einem neuen Licht, zwischen Tradition und Neuerfindung.



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Suite

Op. 98

Antonin Dvořák
Arr.: Maud Caillat

I

Moderato

B♭ Trumpet

Piano

mf

f

3

4

mp

dim.

6

8

mf

pp

f *cresc.*

più

dim.

3

7

12

p

pp

p

pp

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16

19

22

25

28

Più mosso

Allegro

This musical score is for a piano piece in 3/8 time, marked 'Allegro'. The key signature has four sharps (F#, C#, G#, D#). The score is divided into five systems, each with a measure number (1, 6, 12, 21, 29) at the beginning. The notation includes a right-hand melody and a left-hand accompaniment. Dynamics such as *f* (forte), *mf* (mezzo-forte), *fz* (forzando), *pp* (pianissimo), and *dim.* (diminuendo) are used throughout. The left hand features many triplet patterns, indicated by a '3' over the notes. The right hand includes various rhythmic figures, including eighth and sixteenth notes, and some triplet patterns. The piece concludes with a trill in the right hand at measure 32.

1 *f* *mf*

6 *f* *fz*

12 *mf* *fz* *f* *dim.*

21 *f* *fz* *pp* *fz* *fz*

29 *mf* *fz* *fz* *fz* *f* *f*

35

Measures 35-39. The score is in E major (three sharps). The right hand has a melodic line starting in measure 35, marked *f*. The left hand features a continuous triplet accompaniment, marked *ff* in measures 35 and 39. A fermata is placed over the final notes of the left hand in measure 39.

40

Measures 40-45. The right hand continues with a melodic line, marked *ff* in measure 45. The left hand maintains the triplet accompaniment, marked *ff marcato* in measure 45. A fermata is placed over the final notes of the left hand in measure 45.

46

Measures 46-51. The right hand has a melodic line, marked *fz* in measure 51. The left hand continues the triplet accompaniment, marked *fz* in measure 51. A fermata is placed over the final notes of the left hand in measure 51.

52

Measures 52-60. The right hand has a melodic line, marked *ff* in measure 52 and *ffz* in measure 58. The left hand continues the triplet accompaniment, marked *fz* in measure 52 and *ff* in measure 58. A fermata is placed over the final notes of the left hand in measure 60. The score includes dynamic markings *dim.* and *p* in measures 58 and 60 respectively.

61

Measures 61-65. The key signature changes to B minor (two flats). The right hand has a melodic line, marked *pp dolce* in measure 61. The left hand continues the triplet accompaniment, marked *pp dolce* in measure 61. A fermata is placed over the final notes of the left hand in measure 65.

19 rit.

pp *p*

25 **A tempo**

f *p*

28

fz *fz* *f* *ffz*

31

f *fz* *ff* *mf*

35

pp

IV

Andante

p *dim.*
p sempre legato

6 *rit.* *in tempo*

pp *f* *pp*
pp *pp* *f* *pp*

12

pp *pp*

16

cresc. *pp* *cresc.* *stringendo*

19

22

26

30

34

V

Allegro

musical score for piano and violin, measures 1-16. The score is in 2/4 time, key of D major (two sharps). The tempo is marked "Allegro". The dynamic is marked "mf" (mezzo-forte) at the beginning. The score is divided into systems of four measures each. The piano part is written in treble and bass staves, and the violin part is written in a single staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Measures 1-4: The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The violin part enters with a simple melody. Measure 4 is marked with a "4" above the staff.

Measures 5-8: The piano part continues with similar patterns. The violin part has a melodic line with some grace notes. Measure 8 is marked with an "8" above the staff.

Measures 9-12: The piano part maintains its accompaniment. The violin part has a melodic line. Measure 12 is marked with a "12" above the staff.

Measures 13-16: The piano part continues. The violin part features a series of triplets, marked with "3" above the notes. Measure 16 is marked with a "16" above the staff.

20

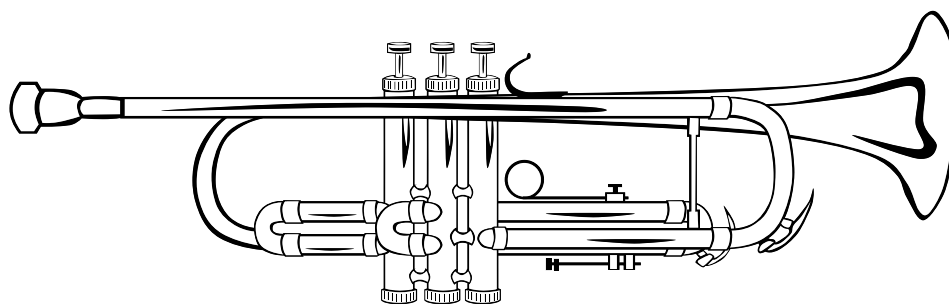
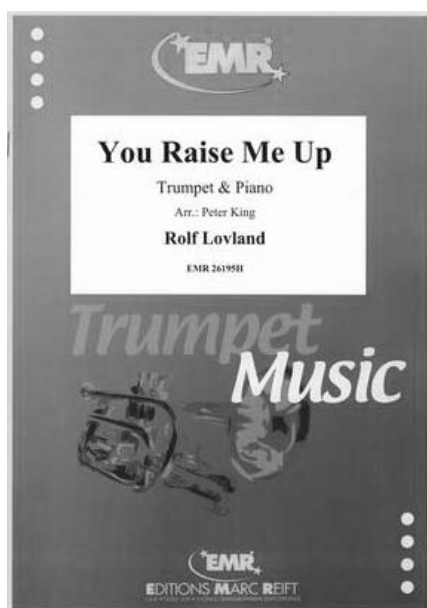
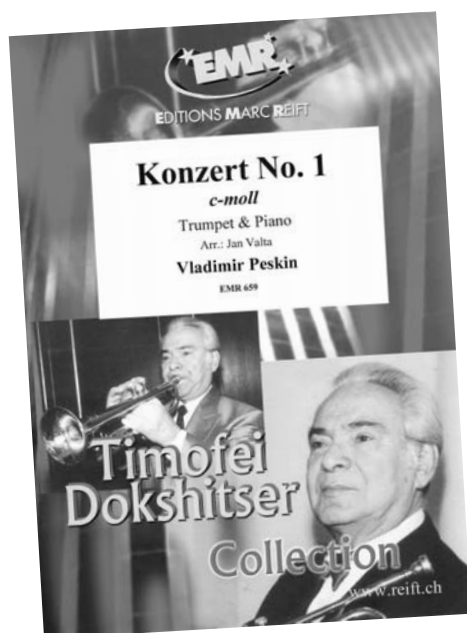
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32

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