SLAVONIC DANCES

No. 7 and 8

by

Antonin Dvorak

Arrranged for Band by V. F. Safranek

INSTRUMENTATION

	Condensed Conductor Score
1	Harp
5	1st Flute in C
5	2nd Flute in C
1	Piccolo in Db
1	1st Oboes
1	2nd Oboes
1	1st Bassoon
1	2nd Bassoon
1	Contra Bassoon
1	1st Eb Clarinet
1	2nd Eb Clarinets
3	Solo Bb Clarinets
3	1st Bb Clarinets
6	2nd & 3rd Bb Clarinet
2	Alto Clarinet
2	Bass Clarinet
1	Bb Soprano Saxophone
6	Alto Saxophone
2	Tenor Saxophone
1	Baritone Saxophone
1	Bb Bass Saxophone
2	Solo Bb Cornet
2	1st Bb Cornet
2	2nd Bb Cornet
1	1st Bb Trumpet
1	2nd Bb Trumpet
1	1st Bb Flugelhorn
1	2nd Bb Flugelhorn
1	1st Eb Alto
1	2nd Eb Alto
2	3rd & 4th Eb Horns
1	1st Baritone TC
1	2nd Baritone TC
1	1st Baritone BC
1	2nd Baritone BC
4	1st & 2nd Trombone
2	Bass Trombone
4	Basses
3	Snare Drum & Triangle
1	Bass Drum & Cymbals
1	Timpani
2	1st & 2nd Bb Tenors (TC)

For reference only
Not valid for performance.

SLAVONIC DANCES

Nos. 7 and 8

BY ANTON DVOŘÁK

Arranged for Military Band

By V.F. SAFRANEK.

These two dances may be justly proclaimed as masterly examples of their writer's skill and cleverness in this particular branch of composition. They fairly bristle with that unmistakable individuality which has been the means of securing for their writer a prominent place amongst the most famous of modern composers. Like others of their class these two Slavonic Dances represent idealized national airs and their wealth of melody, characteristic color and exceptional brilliancy, have long since established them as favorites with concert audiences throughout the world.

The performance of these numbers offers no technical difficulties— their reception depending mostly on the manner of performance, carefully made decrescendos, pianissimos, etc., being important.

In the preparation of these compositions for public performance particular attention should be given to tonal color, and as some of the instruments that carry necessary melodies are not as effective outdoors as under more favorable conditions, the cued notes have been indicated in such manner in the conductor's part that not only may another performer take the place of such instrument as may not be represented in the organization, but the conductor may readily strengthen the weaker instruments for outdoor performance by adding any such others as his part shows, and which will be most advantageous for the purpose. In bands that have a fixed instrumentation this latter may be permanently accomplished by adding the word "play" in pencil or red ink at such places where the instrument is desired for the purpose of augmentation.

The tempo "Allegro Assai" (No. 7) is usually intended to be quicker than Allegro, but in this case it is believed that the composer intended the time more in the style of "ma non tanto" or not quite as quick as Allegro. The time ♩ = 108 is recommended for the beginning, though it may be increased before the Più mosso, making the time of performance slightly over four minutes. The cued notes at Presto (last four and five bars) inserted into all but bass parts, are intended as warning notes, and should not be played.

No. 8 is usually performed at the rate of ♩. = 96, making the time of performance three minutes. It may be well to call attention to the difference in the decrescendos in the first six bars of the Coda and the six similar bars preceding 𝄋. The Da Capo may be erased if desired, as it is possible to continue directly into the Coda with good effect.

The Snare Drum and Triangle are written together and the conductor should indicate which he desires shall predominate.

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Not valid for performance.

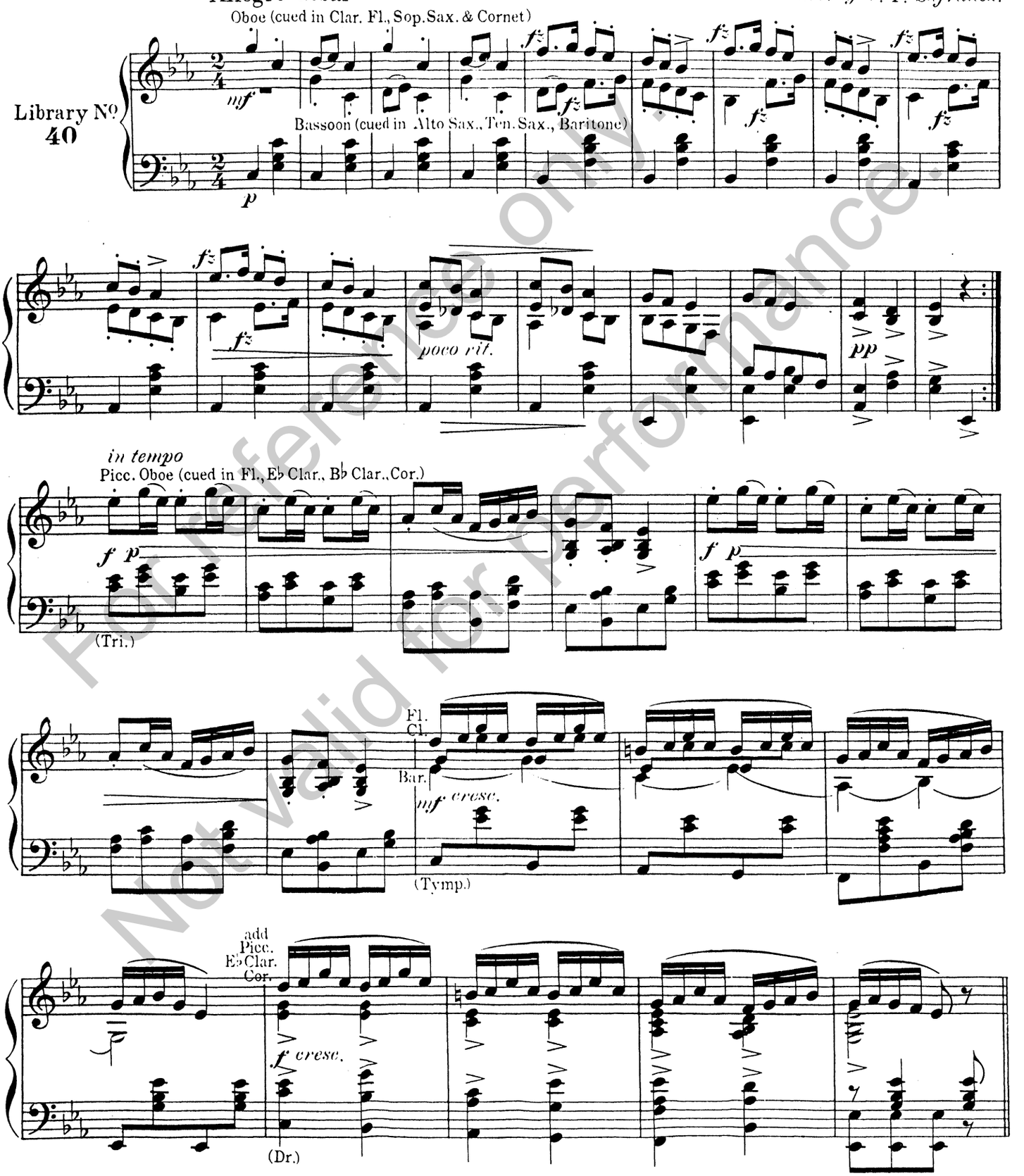
Gilmore Band Library.

Conductor.

Slavonic Dance
No. 7

ANT. DVORAK
arr. by V. F. Safranek.

Allegro assai



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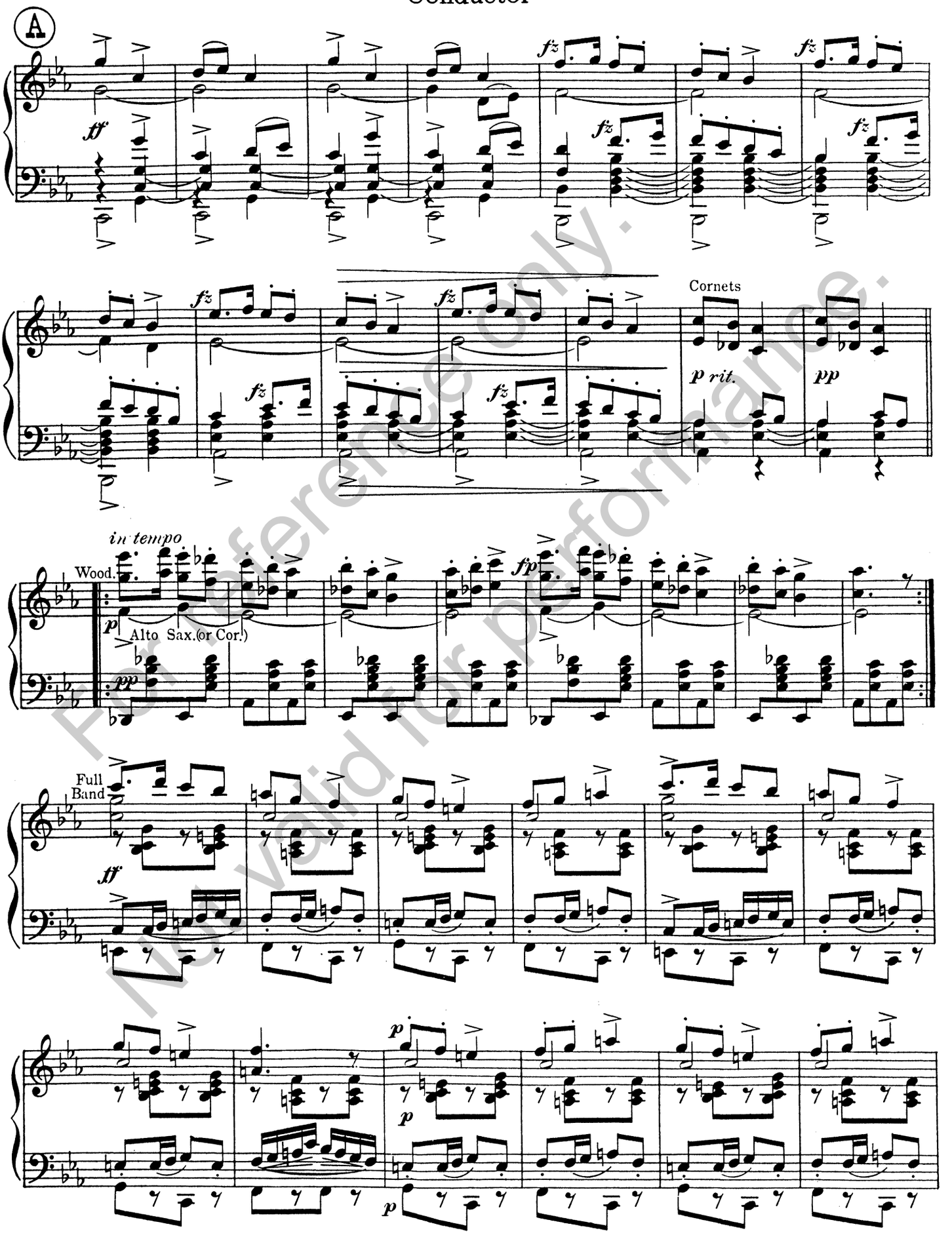
Conductor



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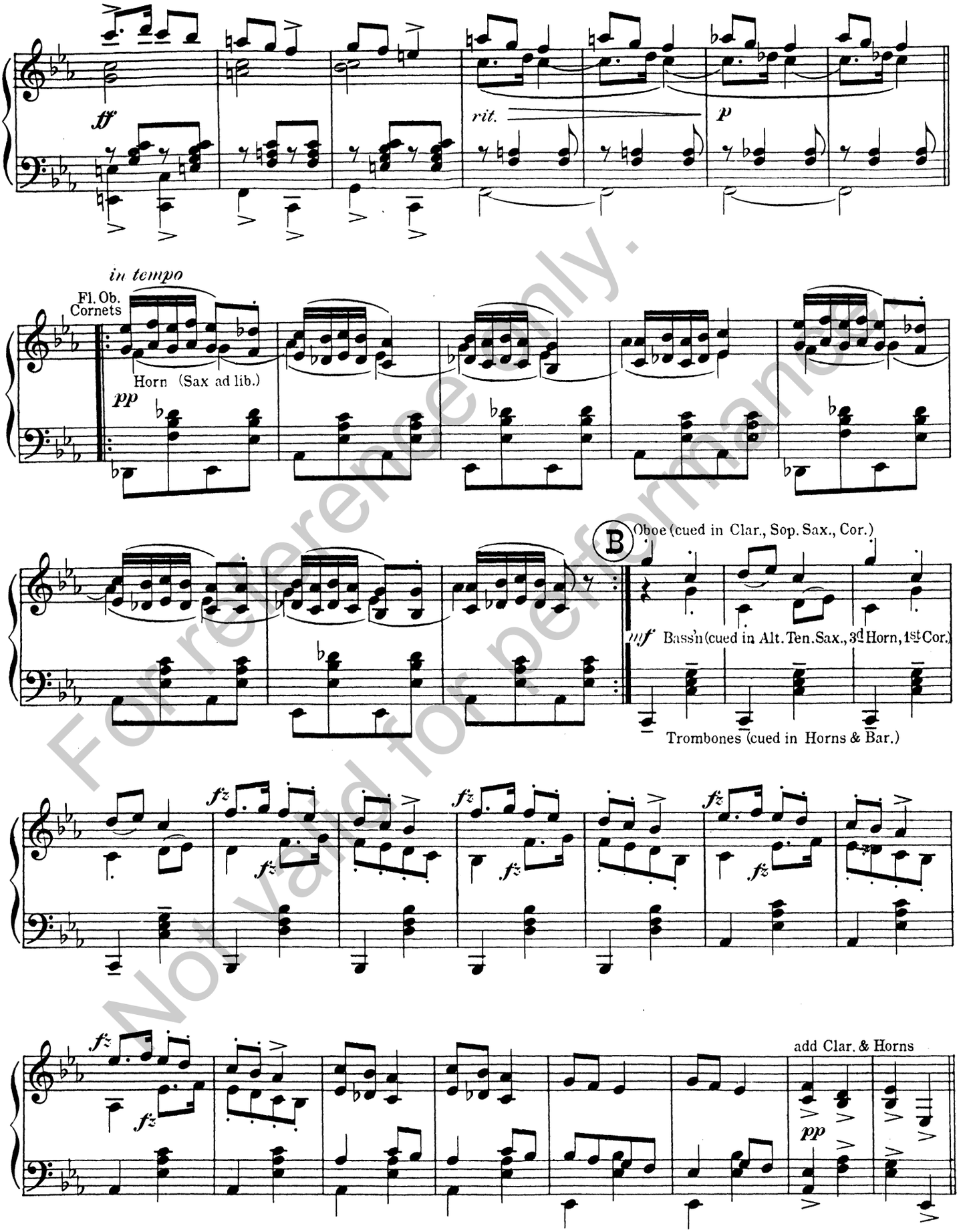

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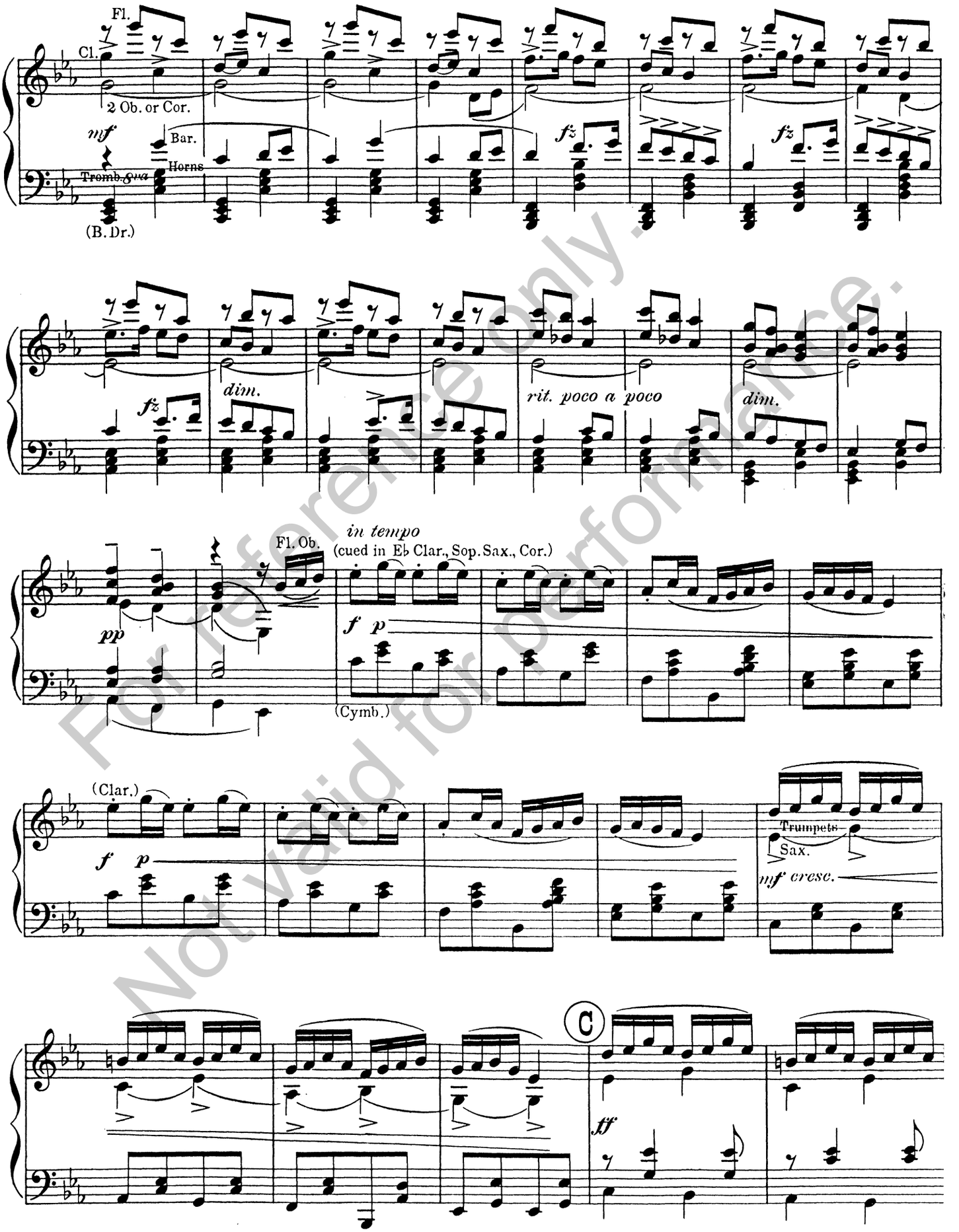

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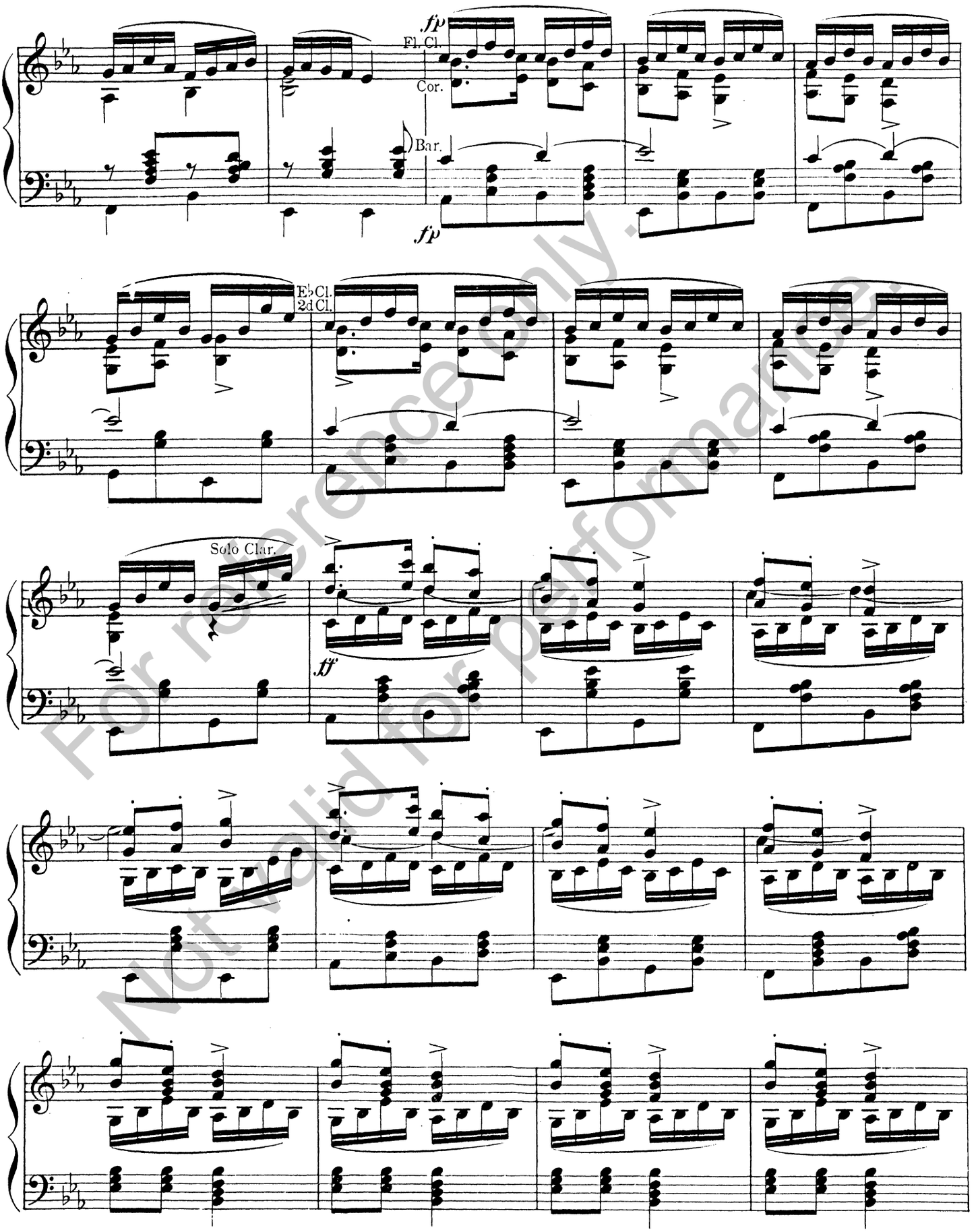

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Conductor

D

Wood.
Cor.
Tromb.
Bass

Wood.
Cor.

Più mosso

Fl. Ob.

poco a poco meno mosso

p

pp

pp

Presto

ff

pp

ff

ff

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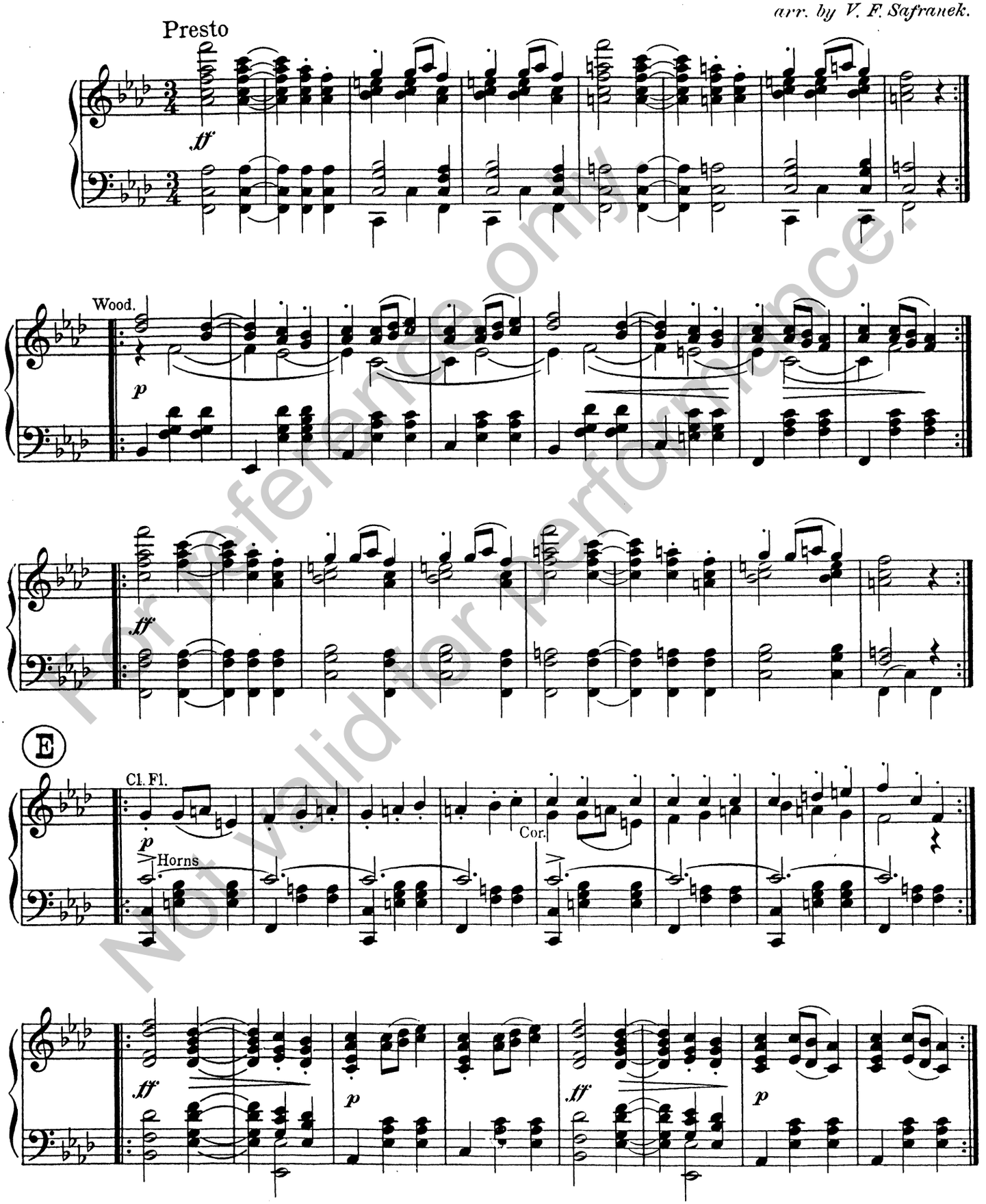
Slavonic Dance
No. 8

Conductor

ANT. DVOŘÁK.
arr. by V. F. Safranek.

Presto



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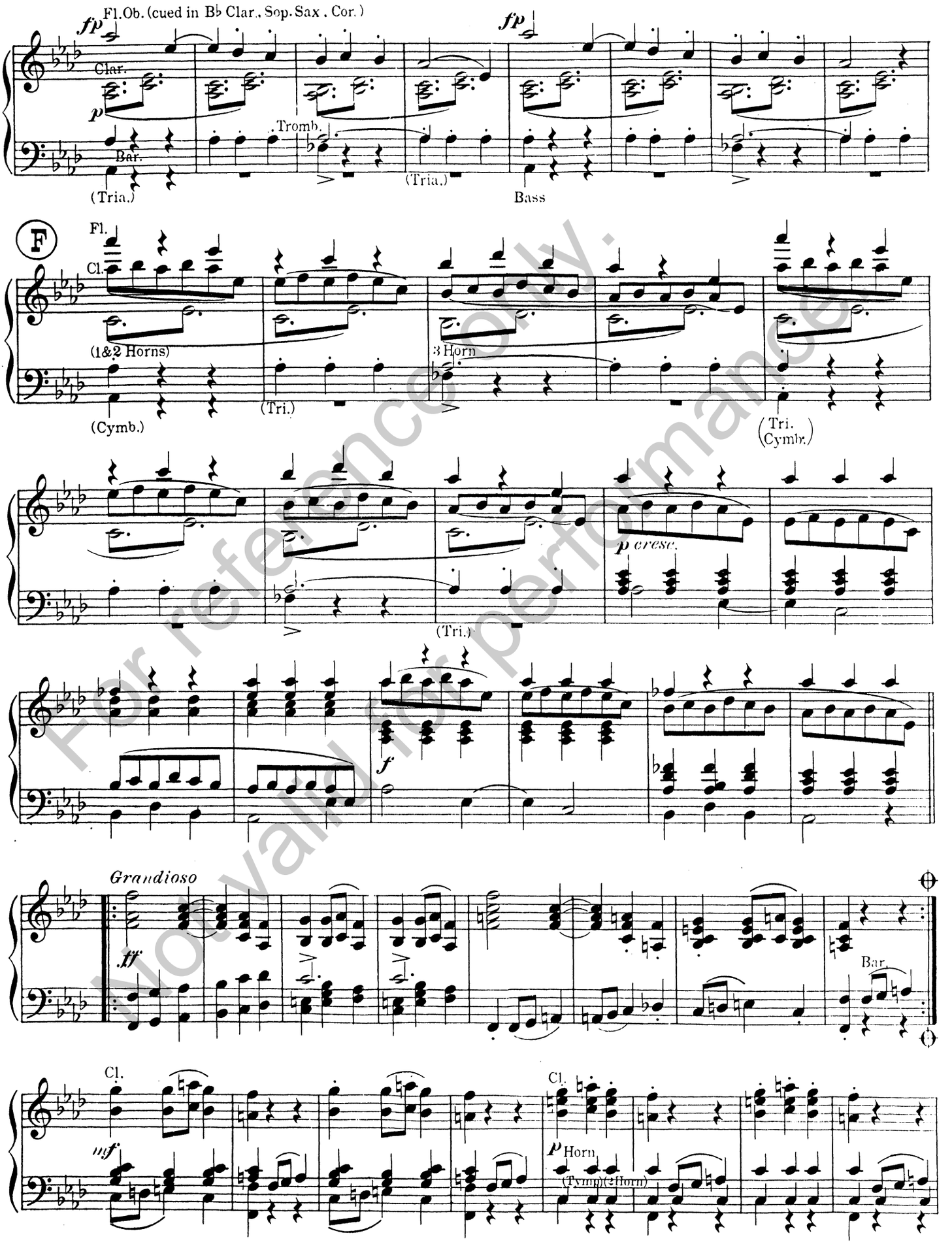

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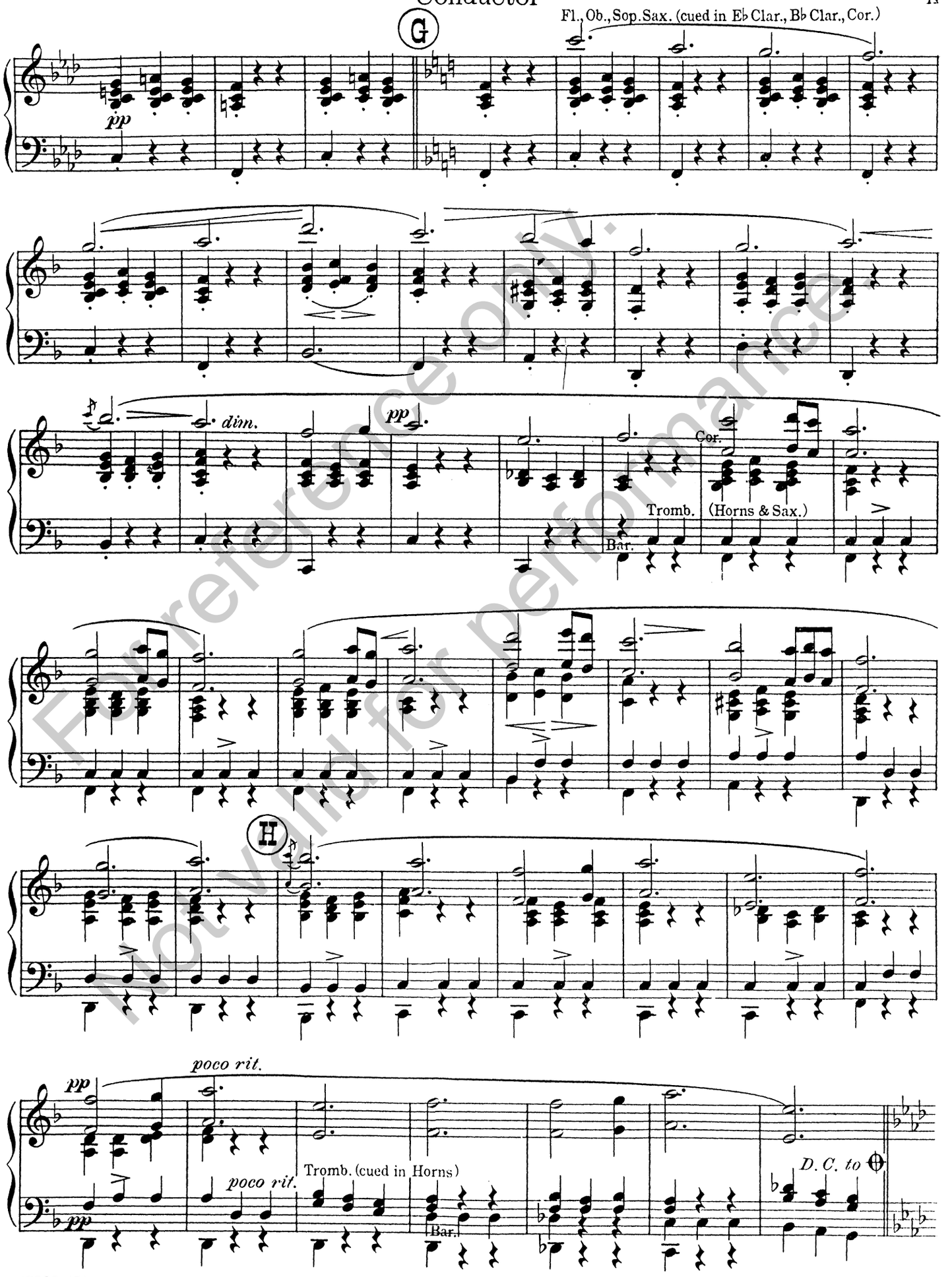

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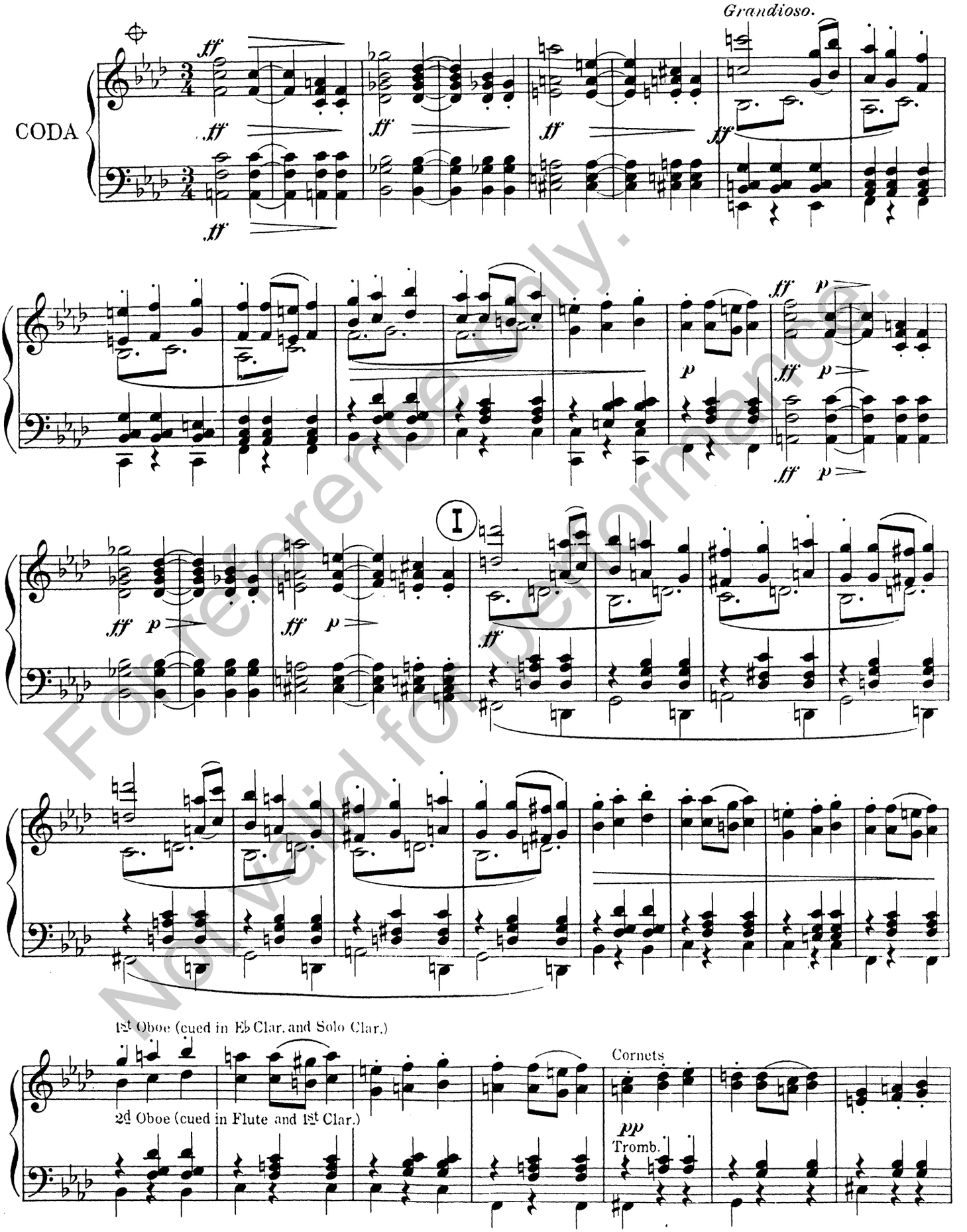

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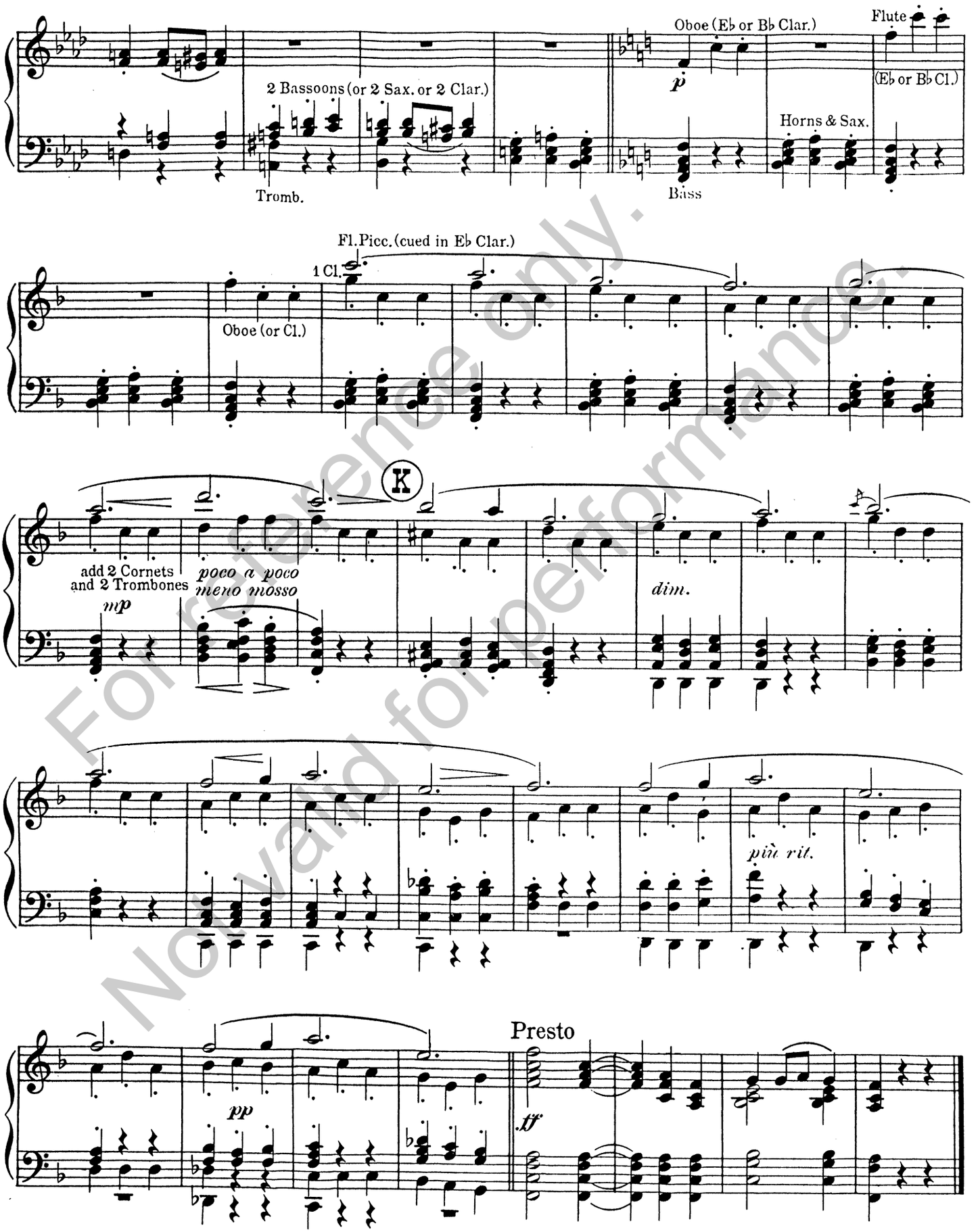

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