

SLAVONIC DANCES

No. 7 and 8

by

Antonin Dvorak

Arranged 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)

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 $\downarrow = 108$ 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 $\downarrow = 96$, 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 $\textcircled{1}$. 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.

Slavonic Dance No 7

Gilmore Band Library.

Conductor.

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

Allegro assai

Oboe (cued in Clar. Fl., Sop. Sax. & Cornet)

Library No
40

Bassoon (cued in Alto Sax., Ten. Sax., Baritone)

in tempo

Picc. Oboe (cued in Fl., Eb Clar., Bb Clar., Cor.)

Conductor

A

ff fz fz fz

fz fz fz fz p rit. pp

in tempo Wood. p Alto Sax. (or Cor.) fp

Full Band ff

p p

ff *rit.* *p*

in tempo

Fl. Ob.
Cornets

Horn (Sax ad lib.)

pp

B Oboe (cued in Clar., Sop. Sax., Cor.)

mf Bass (cued in Alt. Ten. Sax., 3^d Horn, 1st Cor.)

Trombones (cued in Horns & Bar.)

fz

add Clar. & Horns

pp

Conductor

Fl. Cl. 2 Ob. or Cor. Bar. Tromb. (B. Dr.) Horns

mf *fz* *fz*

fz *dim.* *rit. poco a poco* *dim.*

Fl. Ob. *in tempo* (cued in Eb Clar., Sop. Sax., Cor.)

pp *f p* (Cymb.)

(Clar.) *f p* Trumpets Sax. *mf* *crese.*

ff **C**

First system of musical notation for the conductor. It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The upper staff contains woodwind parts for Flute (Fl. Cl.), Cor Anglais (Cor.), and Baritone (Bar.). The lower staff contains the piano accompaniment. Dynamics include *fp* (fortissimo piano) and *f* (forte). There are various articulation marks such as accents and slurs.

Second system of musical notation. It continues the woodwind and piano parts from the first system. The woodwind parts are for E-flat Clarinet (Eb Cl.) and 2nd Clarinet (2d Cl.). Dynamics include *f* and *fp*.

Third system of musical notation. It features a Solo Clarinet (Solo Clar.) part in the upper staff. The piano accompaniment continues in the lower staff. Dynamics include *ff* (fortissimo).

Fourth system of musical notation. This system continues the woodwind and piano parts. It features various articulation marks and dynamics.

Fifth system of musical notation. This system continues the woodwind and piano parts. It features various articulation marks and dynamics.

Conductor

D

Wood.
Cor.
Tromb.
Bass

Wood.
Cor.

Più mosso

Fl. Ob.

poco a poco meno mosso

p *pp*

Presto

pp *ff*

Slavonic Dance No 8

Conductor

ANT. DVOŘÁK.
arr. by V. F. Safranek.

Presto

ff

First system of piano introduction, featuring a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The music is marked *ff* (fortissimo).

Wood.
p

Second system, marked *p* (piano), featuring a woodwind entry. The woodwinds play a melodic line while the piano accompaniment continues with chords.

ff

Third system, marked *ff* (fortissimo), showing the piano accompaniment with chords and rhythmic patterns.

Cl. Fl.
Horns
Cor.
p

Fourth system, marked *p* (piano), featuring the entry of Clarinet in F, Horns, and Cor Anglais. The woodwinds play a melodic line.

ff p ff p

Fifth system, marked *ff* *p* *ff* *p*, showing the piano accompaniment with alternating fortissimo and piano dynamics.

Conductor

fp Fl. Ob. (cued in B \flat Clar., Sop. Sax., Cor.) *fp*

Clar. *p*

Tromb.

(Tri.) Bass

F Fl. Cl.

(1&2 Horns) 3 Horn

(Cymb.) (Tri.) (Tri. Cymb.)

p cresc.

(Tri.)

f

Grandioso

ff

Bar

Cl. *mf* Cl. *p* Horn (Cymb) (Horn)

Conductor

G

Fl., Ob., Sop. Sax. (cued in E♭ Clar., B♭ Clar., Cor.)

First system of musical notation for the conductor. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of two flats (B-flat major or D-flat minor). The upper staff contains complex chordal textures, while the lower staff has a more rhythmic accompaniment. A dynamic marking of *pp* is present in the upper staff.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with complex textures in both hands. A dynamic marking of *pp* is visible in the upper staff.

Third system of musical notation. This system includes dynamic markings of *dim.* and *pp*. It also features instrument cues: *Cor.* (Cornet), *Tromb. (Horns & Sax.)* (Trumpets, Horns, and Saxophones), and *Bar.* (Baritone). The notation continues with complex textures in both staves.

Fourth system of musical notation. This system continues the complex textures in both staves. There are several accents (*>*) and dynamic markings throughout the system.

Fifth system of musical notation. This system begins with a circled letter **H**. It continues with complex textures in both staves, including various dynamic markings and accents.

Sixth system of musical notation. This system includes dynamic markings of *pp* and *poco rit.* (poco ritardando). It features instrument cues: *Tromb. (cued in Horns)* and *Bar.*. The system concludes with the instruction *D. C. to* followed by a circled letter **Θ**. The key signature changes to three flats (E-flat major or G-flat minor) in the final measures.

Conductor

Grandioso.

CODA

Musical score for the beginning of the CODA section, featuring piano and bass staves. The key signature is three flats (B-flat major/C minor) and the time signature is 3/4. The music is marked *ff* (fortissimo) and includes accents. The piano part features a melodic line with slurs and accents, while the bass part provides a rhythmic accompaniment with chords and single notes.

Musical score for the middle section of the CODA. The piano part continues with a melodic line, now marked *p* (piano) in some measures and *ff* (fortissimo) in others. The bass part maintains its accompaniment. Dynamic markings include *ff* and *p*.

Musical score for the middle section of the CODA, including a first ending bracket labeled "I". The piano part features a melodic line with slurs and accents, marked *ff* and *p*. The bass part continues with its accompaniment. Dynamic markings include *ff* and *p*.

Musical score for the middle section of the CODA, continuing the piano and bass staves. The piano part features a melodic line with slurs and accents. The bass part continues with its accompaniment.

1st Oboe (cued in Eb Clar. and Solo Clar.)

2nd Oboe (cued in Flute and 1st Clar.)

Cornets

pp Tromb.

Musical score for woodwind instruments: 1st Oboe (cued in Eb Clar. and Solo Clar.), 2nd Oboe (cued in Flute and 1st Clar.), Cornets, and Trombones. The 1st Oboe part has a melodic line with slurs and accents. The 2nd Oboe part has a similar melodic line. The Cornets and Trombones parts provide harmonic support with chords and single notes. The Trombone part is marked *pp* (pianissimo).

