

Antonín Dvorák
Slavonic Dances, Op. 72

Fagott I.

1.

Molto vivace.

The musical score for Bassoon I is written in bass clef, key of D major (two sharps), and 2/4 time. It begins with a *ff* dynamic and a *p* dynamic. The first staff contains the initial melody. The second staff is marked *pp* and includes a first ending bracket labeled 'A' with a '9' below it. The third staff features a series of eighth notes with accents, marked *ff*, *p*, and *f*. The fourth staff has a section labeled 'B' with a *fz* dynamic and a *fz dim.* ending. The fifth staff includes a section labeled 'C' with a *ff* dynamic. The sixth staff has a first ending bracket labeled '1' and a *ff* dynamic. The seventh staff is marked *f*. The eighth staff has a section labeled 'D' with a *dim.* dynamic, followed by *p*, *pp*, and *p* dynamics. The ninth staff is marked *pp* and ends with a *poco ritard.* instruction. The tenth staff is marked *p* and includes a section labeled 'E' with a *f* dynamic, followed by *p*, *f*, and *p* dynamics. The eleventh staff is marked *p* and includes a section labeled 'F' with a *p* dynamic. The score concludes with a final measure marked '6'.

Fagott I.

G in tempo

I Molto vivace. *ff*

2.

Allegretto grazioso.

A in tempo

B a tempo

Fagott I.

3.

Allegro.

Fagott I.

stringendo e cresc. **B** *Tempo I.*

ff *ff* *p* *ff*

p *fp* *pp* *p* *fz* *p*

p *p* *dim.* *pp* *p* *fz*

p *p* *fz* *p* *p* *fz* *p* *dim. p*

D *Un pochettino lento.*

pp *p* *cresc.* *mf* *p* *cresc. e*

stringendo *f* *fz* *fz* *fz* *fz* *ff*

E *Più animato.*

F *Tempo I.*

f *p* *mf* *cresc.*

f *ff* *mf*

G *Più animato.*

ff *mp* *tr* *tr* *tr* *tr*

Vivace.

f *fz* *fz* *ff* *tr* *fz*

Fagott I.

4.

Allegretto grazioso.

The musical score for Bassoon I consists of 15 measures, divided into sections A through G. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The score includes various dynamics such as *fz*, *p*, *pp*, *mf*, *ff*, *dim.*, *ritard.*, *molto rit.*, *cresc.*, and *ritard.*. Section A (measures 1-4) features a melodic line with accents and dynamic markings *fz*, *p*, *fz*, *fz*, *p*, *p*, *fz*. Section B (measures 5-8) includes a repeat sign and dynamics *pp*, *mf*, *ff*, *p*, *ff*, *p*. Section C (measures 9-12) is marked *in tempo* and includes dynamics *mp*, *dim.*, *pp*, *ff*, *poco rit.*, *p*. Section D (measures 13-14) is marked *in tempo* and includes dynamics *sp*, *f*, *pp*. Section E (measures 15) is marked *in tempo* and includes dynamics *mf*, *ffz*. Section F (measures 16-17) is marked *in tempo* and includes dynamics *dim.*, *p*, *f*, *dim.*, *p*, *pp*. Section G (measures 18-20) is marked *in tempo* and includes dynamics *ff*, *molto rit.*, *dim.*, *p*, *p*, *fz*, *p*, *poco rit.*, *a tempo*. The score concludes with a *ritard.* and dynamics *dim.*, *p*, *pp*.

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Fagott I.

5.

Poco Adagio.

ff f p pp

A Vivace.

mp f p cresc. f ff

ff ritard. dim. p in tempo cresc. f ff

C Poco Adagio.

ff p pp f ff

D Vivace.

dim. p pp p cresc. f p cresc.

ff ritard. dim.

E in tempo

p p cresc. f ff f ff

Fagott I.

6.

Moderato, quasi Menuetto.

f p *<f>* *f p* *<f>* *f* *f* *f*

dim. p *p* *f* *p*

tr mf *f* *dim.* *>p* *cresc. f*

dim. *p* *f* *p* *f* *ff*

lento *Un poco più mosso.* *p* *pp* *p* *f*

dim. *p* *cresc.* *mf* *ff*

f *f* *p* *cresc.* *mf*

dim. *p* *cresc.* *mf*

f *ff* *p* *f*

p *p* *pp* *p* *mf* *f* *dim.*

ritard. *Tempo I.* *2* *f* *ff* *ff* *ff* *ff*

ff *p* *mf* *cresc.* *f*

Fagott I.

dim. *p* *cresc.* *f*
f *mp*
f *ff* *f* *p* *pp*
ritard. *lento*

7.

Allegro vivace.

ff *ff*
A *p*
dim. *pp* *pp*
B *3* *4* *5* *6* *7*
dim. *Fag. II.*
1 *2* *3* *4* *5* *6* *7* *8*
f *cresc.*
C *ff* *p*
ff *p* *ff* *p* *ff*
D *7* *poco sostenuto*
mp *ff* *p* *3*

4

Fagott I.

in tempo

pp ff

E 8 mf dim. p f

4 5 dim. p pp fp

fp fp f Fag. II.

4 5 6 7 G f dim. p pp

3 p

H p cresc. mf f ff p

I ff p f

Poco più mosso. ff

ff

ff

ff

Fagott I.

Grazioso e lento, ma non troppo, **8.**
quasi tempo di Valse.

The musical score for Bassoon I consists of several sections with the following characteristics:

- Section A:** Starts with a *ritard.* and *mf* dynamic, followed by *p*, *pp*, and *p*. It then moves to *in tempo* with *f* and *dim.* markings, ending with *p* and *pp*.
- Section B:** Begins with *ff* and *ritard.*, then *dim.* and *in tempo* with *p*. It features a *stringendo* section with *mf molto cresc.* and *f*.
- Section C:** Includes a *ritard.* and *ff* section, followed by *f* and *in tempo* with *f*. It contains a first and second ending. The second ending is marked *Fag. II.* and includes measures 7, 8, 9, 10, and 11, ending with *dim.*
- Section D:** Starts with *p* and *ritard.*, then *p* and *pp*. It includes a *Fag. II.* section with *f* and *pp*.
- Section E:** Features *in tempo* with *p* and *pp*, followed by *molto rit.* and *in tempo* with *p*.
- Section F:** Includes *in tempo* with *mf* and *p*, followed by *ritard.* and *in tempo* with *p*.
- Section G:** Starts with *cresc.*, *mf*, and *f*, followed by *dim.* and *fz*. It includes a *ritard.* section with *p* and *pp*, then *in tempo* with *f* and *ff*, and ends with *dim.*
- Section H:** Labeled *Poco tranquillo.*, it begins with *f* and *dim.*, followed by *pp* and *ritard.*, ending with *pp* and *ff*.

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Fagott II.

1.

Molto vivace.

The musical score for Bassoon II consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo), *p* (piano)
- Staff 2: *pp* (pianissimo), **A** 9
- Staff 3: *ff*, *p*, *f*
- Staff 4: *fz* (forzando), *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *dim.* (diminuendo), **B**
- Staff 5: *p*, *f*, *ff*, **C**
- Staff 6: *ff*, **1**
- Staff 7: *p*, *f*
- Staff 8: *dim.*, *p*, *pp*, *p*, **D**
- Staff 9: *pp*, *poco ritard.*, **1**
- Staff 10: *p*, *f*, *p*, *f*, *p*, *f*, *p*, **E** *Meno mosso* (Allegro moderato), **F**
- Staff 11: **6**

Fagott II.

1 *p* **G** *in tempo*
molto ritard. *f* *p* *f* *p* *pp*
cresc. *molto ac - ce -*
le - ran - do *mf* *cresc.*
f *cresc.* *ff* *cresc.* *ffz*
I *Molto vivace.*
ff *p* *pp* *fz*
9 **K**
fz *ff* *p*
f *ff*
L *ff* *ff*
fff

2.

Allegretto grazioso. *ritard.*
p *fz* *dim.* *p* *pp* *p* *fz* *p* *p* *dim.* *pp*
A *atempo*
ff *fz* *fz* *mp* *p* *dim.*
ritard. **B** *atempo*
pp *f* *p* *f* *p* *pp*
p *dim.* *pp* *mf* *fz* *p* *f* *p* *pp* *ritard.*

Fagott II.

C in tempo

p *fz* *p* *fz* *f* *pp* *fz* *p*

fz *rit.* **D** a tempo *dim.*

6 *p* *fz* *p* *p* *f*

ritard. **E** in tempo *dim.* *p* *pp* *rit.* **F** a tempo *fz*

fz *dim.* *p* *dim.* *pp* *f* *fz*

fz *mp* *p* *dim.*

riten. **G** in tempo *dim.* *p* *pp* *f* *p*

f *p* *pp* *p* *poco a poco ritardando* *p* *pp*

3.

Allegra. 2 2 *poco a poco cresc.*

f *f* *p* *fz* *ff* *p* *ff* *p*

A Un pochettino più lento. *p* *mf* *dim.* *p* *mf*

f *stringendo* *cresc.* *ff* *ff* *2* *ff*

B Tempo I. 2

Fagott II.

fp pp p p p dim. pp

C 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

p fz p fz p

D *Un pochettino lento.*

pp 1 2 3 4 5 6 7 8 p

cresc. mf **E** *p cresc. e stringendo f fz fz fz*

Più animato. **F** *Tempo I.* 2

ff f 2 f

mf cresc. f

ff mf ff mp

G *Più animato.* *ff tr tr btr tr*

Vivace. *f fz fz ff fz tr*

4.

fz > fz > p > fz fz f > p p < fz > pp < mf >

A

B *ff p ff p mp dim. p = pp ff p*

p fz fz pdim. pp

poco rit.

Fagott II.

C in tempo
f

ritardando
fp fp fz fz fp f pp

D in tempo
p p pp

cresc. fz f dim. p **E** 5 *molto ritardando*

F in tempo
pp

pp cresc.

f ff dim. mp

molto ritard. dim. p fz **G** in tempo

ritard. in tempo p p

poco rit. in tempo ff

ritardando dim. p pp

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Fagott II.

5.

Poco Adagio.

The musical score for Bassoon II, page 5, consists of ten staves of music. The piece begins with a **Poco Adagio** tempo. The first staff features a series of triplet eighth notes, starting with a **ff** dynamic. The second staff continues with similar triplet patterns, with dynamics ranging from **ff** to **pp**. The third staff is marked **A Vivace** and begins with a **mp** dynamic, leading to a **f** dynamic and a **p. cresc.** section. The fourth staff continues with a **ff** dynamic. The fifth staff is marked **B** and features a **ritard.** marking. The sixth staff is marked **In tempo** and includes a **dim.** marking, followed by a **p.** dynamic and a **cresc.** section. The seventh staff is marked **C Poco Adagio** and begins with a **pp** dynamic. The eighth staff is marked **D Vivace** and includes a **dim. p dim.** marking, followed by a **pp** dynamic and a **p** dynamic. The ninth staff is marked **E** and includes a **ritard.** marking and a **dim.** marking. The final staff is marked **In tempo** and includes a **cresc.** marking and a **ff** dynamic. The score is written in bass clef with a key signature of two flats and a 4/8 time signature.

Fagott II.

pp *pp* 1 2 3 *dim.* 4 5 6 7 *p* **B** 3

f *cresc.* 8

ff **C** 8

ff *p* *ff* *mp* *ff* *poco sostenuto* *in tempo.* **D** 7 *pp* *ff*

mf *dim.* *p* **E** 8 1

f *dim.* *p* *pp* **F** 15

f *dim.* *p* *pp* **G** *dim.* *p* *pp*

1 2 3 4 5 6 7 8 9 10 11 **H** *p*

cresc. *mf* *f* *ff* *p* *ff* *p*

ff **I** *Poco più mosso.* *ff* 3 3

ff *ff*

Fagott II.

Grazioso e lento, ma non troppo, quasi tempo di Valse. **8.**

ritard. *mf* *p* *pp* *p* *f* *dim.* *p* *pp*

A *in tempo* *ff*

ritard. *ff* *dim.* *p* *5* *mf* *molto cresc.* *stringendo*

ritard. *f* *ff* *f* *fz* *fz* *in tempo 15* **B** *p*

cresc. *f* *dim.* *p* *pp* *p* **C**

ritard. *fz* *p* *dim.* *pp* *in tempo* **D** *8* *12*

molto rit. *mf* *p* *pp* *in tempo*

E *8* *mf* *ritard.* *Fag. I.* *mf* *1* *1* *2* *3* *4* *5* *6*

F *f* *dim.* *fz* *dim.* *p* *9* *p*

ritard. **G** *in tempo* *pp* *f* *cresc.* *f* *ff*

Poco tranquillo. *f* *dim.* *pp* *morendo* *Fag. I.* *1* *2* *ff*