

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Slavonic Dance No. 7

By Antonín Dvořák (1841–1904)
Arranged by Richard Meyer

INSTRUMENTATION

Full Score	1
Flute	2
Oboe	1
1st B♭ Clarinet	1
2nd B♭ Clarinet	1
B♭ Bass Clarinet (Optional)	1
Bassoon	1
E♭ Alto Saxophone (Optional)	1
F Horn	2
1st B♭ Trumpet	1
2nd B♭ Trumpet	1
Trombone	2
Tuba	1

Timpani	1
Percussion 1 (Snare Drum, Bass Drum)	2
Percussion 2 (Triangle, Crash Cymbals)	2
Violin I	8
Violin II	8
Violin III (Viola)	5
Viola	5
Cello	5
String Bass	5
Piano Accompaniment	1

SUPPLEMENTAL PARTS

available for download from
www.alfred.com/supplemental

B♭ Tenor Saxophone
E♭ Baritone Saxophone

PROGRAM NOTES

Dvořák wrote his first set of *Slavonic Dances* in the spring of 1878 at the request of Berlin publisher Simrock, who was looking to capitalize on the huge success it had achieved with Brahms' *Hungarian Dances*. There are eight *Slavonic Dances* in the first set, composed for piano duet and arranged for orchestra immediately afterwards. The dances are specifically Czech in character, based on folk melodies. They were enthusiastically received in Germany, and before long, enchanted the public in Paris, London, and New York. In 1886, Dvořák wrote a second set of eight dances.

Faithful to the sound of the original, this arrangement of *Dance No. 7* retains Dvořák's bold and brilliant orchestration, resulting in interesting and meaningful parts for each and every instrument. Your students and audience will love the immediately appealing melodies, the delightful shifts from major to minor modes, and the imaginative canonic effects that permeate this work.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x
extended position

-
shift

,'
bow lift/reset

(b), (#), (♭)
high or low fingerings

▮ ▮ or V V
hooked bowings



Preview Only
Legal Use Requires Purchase

Slavonic Dance No. 7

FULL SCORE
Duration - 3:30

By Antonín Dvořák (1841-1904)
Arranged by Richard Meyer (ASCAP)

Allegro ♩ = 120

Flute *mp*

Oboe *mp*

1 B♭ Clarinets *mp*

2

B♭ Bass Clarinet (Optional)

Bassoon

E♭ Alto Saxophone (Optional)

F Horn

1 B♭ Trumpets

2

Trombone

Tuba

Timpani
Tune: A, D

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Crash Cymbals)

Allegro ♩ = 120

I Violins *pizz.* *p*

II *pizz.* *p*

Viola (Violin III) *pizz.* *p*

Cello *pizz.* *p*

String Bass *pizz.* *p* $\frac{1}{2}$ Pos. 4

p 1 2 3 4 5 6 7 8



9

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

9

Vlns. I

Vlns. II

Vla. (Vln. III)

2 2

Cello

1

Str. Bass

rit.

p

decresc.

pp

arco

p *decresc.*

pp

arco

p *decresc.*

pp

arco

p *decresc.*

pp

1st Pos.

2

p *decresc.*

pp

49925S

9 10 11 12 13 14 15 16 17

19 a tempo

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

Hn. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Perc. 1 S.D. *mf*

Perc. 2 B.D. *mf*

Triangle *mf*

Crash Cymbals *mf*

19 a tempo

I Vlns. *mf*

II Vlns. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

non div.

$\frac{1}{2}$ Pos. 4

49925S 18 19 20 21 22 23 24 25

49925S

37 a tempo

Fl. *p*

Ob. *p*

1 *p*

2 *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

Hn. *p*

1 *p*

2 *p*

Tpts. 1 *p*

Tpts. 2 *p*

Tbn. *p*

Tuba *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

37 a tempo

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

35 36 37 38 39 40 41 42 43

49925S

53

Fl. *ff*

Ob. *ff*

1 *ff*

Clas. *ff*

2 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

Hn. *ff*

1 *ff*

Tpts. *ff*

2 *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

53

I *ff*

Vlns. *ff*

II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

$\frac{1}{2}$ Pos. 4

ff 53 54 55 56 57 58 59 60 61

Fl.

Ob.

1

Cl.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Temp.

Perc. 1

Perc. 2

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

decresc.

mp

rit.

a tempo

62

63

64

65

66

67

68

69

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

1/2 Pos.
2

1st Pos.
1

70 71 72 73 74 75 76 77

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

83

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

83

49925S

78

79

80

81

82

83

84

85

Preview Only
Legal Use Requires Purchase

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

49925S

86

87

88

89

90

91

92

93

94 **a tempo***D.C. al Coda*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

94 **a tempo***D.C. al Coda*

1
Vlns.

II

Vla.
(Vln. III)

Cello

1/2 Pos.

4

2

Str. Bass

♩ Coda

Fl. *p sub.* *cresc.*

Ob. *p sub.* *cresc.*

1 Cls. *p sub.* *cresc.*

2 Cls. *p sub.* *cresc.*

B. Cl. *p sub.* *cresc.*

Bsn. *p sub.* *cresc.*

A. Sax. *p sub.* *cresc.*

Hn. *p sub.* *cresc.*

1 Tpts. *p sub.* *cresc.*

2 Tpts. *p sub.* *cresc.*

Tbn. *p sub.* *cresc.*

Tuba *p sub.* *cresc.*

Timp.

Perc. 1 *p sub.* *cresc.*

Perc. 2 *p sub.* *cresc.*

♩ Coda

I Vlns. *p sub.* *cresc.*

II Vlns. *p sub.* *cresc.*

Vla. (Vln. III) *p sub.* *cresc.*

Cello *p sub.* *cresc.*

Str. Bass *p sub.* *cresc.*

49925S 102 103 104 105 106 107 108 109

110

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

Hn.

1

2

Tpts.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

110

I

II

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

1st Pos.

2

4

110 111 112 113 114 115 116 117 118

49925S

121 Più mosso ♩ = 128

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

121 Più mosso ♩ = 128

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

49925S

119 120 121 122 123 124 125 126 127

129

poco a poco meno mosso

Fl. *decresc. molto* *p* *pp*

Ob. *decresc. molto* *p* *pp*

1 Cls. *decresc. molto* *p* *pp*

2 *decresc. molto* *p*

B. Cl. *decresc. molto* *p*

Bsn. *decresc. molto* *p*

A. Sax. *decresc. molto* *p*

Hn. *decresc. molto* *p*

1 Tpts. *decresc. molto* *p*

2 *decresc. molto* *p*

Tbn. *decresc. molto* *p*

Tuba *decresc. molto* *p*

Timp. *decresc. molto* *p*

Perc. 1

Perc. 2 *p*

129

poco a poco meno mosso

I Vlns. *decresc. molto* *p*

II *decresc. molto* *p*

Vla. (Vln. III)

Cello *decresc. molto* *p*

Str. Bass *decresc. molto* *p*

49925S 128 129 130 131 132 133 134 135 136

137

Presto ♩ = 138

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp

ff

ff

non div.

choke

Legal