

Anton Dvorak
Slavonic Dances, Op. 46 (8 Dances)

Fagott I.
I.

Presto.

ff ff

p cresc. f p

ff grandioso pp

sempre dimin.

pp

ff p p

cresc. f serco p

mf marcato

Fagott I.

cresc. *f cresc.*
ff mf espress. *dimin.*
pp p cresc. molto
ff f
p secco
cresc. *f p*
f ff grandioso
pp sempre dimin.
pp molto dimin. *pp* *ppp*
4 5 tranquillo *4 pp* *molto cresc.*
Più animato. 2 *3 4*
f cresc. *ff*
5 6 7 8

Fagott I.

II.

Allegretto scherzando.

f *p* *p*

rit. *pp* *p* *cresc.* *mf cresc.*

f *ff grandioso*

ff *p* *mf cresc.*

cresc. *f* *pp* *cresc.*

poco ritard. *f* *dim.* *f* *dim.* *p* *p*

ritard. *in tempo ritard.* *pp* *6* *p* *>* *pp* *p* *poco a poco cresc.*

f *p* *crescendo* *ff grandioso*

p *mf marc.*

ff grandioso

p *mf* *poco ritard.*

Meno mosso. *Quasi Andante.* *p* *dimin.* *pp* *sempre più ritard.*

Fagott I.

Allegretto scherzando.

p *ritard.* *in tempo* *pp*
ritard. **Più mosso. (Allegro vivo.)** 1 2 3 4 5
>pp *f*
6 7 8 *ff grandioso*
ff
Meno mosso, quasi Tempo I. *p* *cresc.* *ff* *p poco ritard.*
Più mosso. *dimin.* *pp* *poco a poco ritard.* *p* *dim.* *pp*

III.

Poco Allegro.

p *molto ritard.* *f*
in tempo *p* **Più mosso.** *ff*
p *ff* *p* *ff* *p* *ff*
ritard. **Tempo I.** *p* *f* *p*
poco a poco ritard. *p* *dimin.* *pp* 1

Fagott I.

in tempo
pp *mf* *pp*
f *p* *p* *Solo* *dimin.*
Più mosso.
pp *ff* *p* *f* *p* *ff*
p *ff* *p* *dimin.*
Poco meno mosso.
pp *p* *mf* *f* *dimin.*
Tempo I.
p *dimin.* *ritard.* *p*
mf *sempre cresc.*
ritard. *in tempo*
f *p*
Più mosso.
ff *p* *ff* *p*
Più animato.
p *ff* *p* *cre*
scen - do *f* *p* *cre* *scen*
- do *ff* *p* *crescendo* *ff*

Fagott I.

IV.

Tempo di Menuetto.

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

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

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

in tempo

f *p* *pp* *cresc.* *f*

fp *dimin.* *pp* *p*

ff legato

ff

p *dimin.*

pp dim. *ppp* *p*

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

cresc. *f ritard.* *pp*

Cadenza ad lib. in tempo

Fagott I.

mf *cresc.* *f* *ff*

ff

fp *dimin.* *molto dimin.*

pp *ppp* *p* *fz*

fz *p*

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

pp *cresc.* *f* *fp* *dim.*

pp *ff legato*

ff *p* *Piu mosso.*

dimin. *pp* *dim.* *ppp* *p* *cresc. poco*

a poco *f* *ff*

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Fagott II.

I.

Presto.

The musical score for Bassoon II, Part I, is written in 3/4 time. It begins with a *ff* dynamic and a *cresc.* marking. The first staff contains a series of eighth notes with accents. The second staff features a first ending (1.) and a second ending (2.), with a *p* dynamic. The third staff includes a *cresc.* marking and a *f* dynamic. The fourth staff is marked *ff grandioso*. The fifth staff starts with a *pp* dynamic and a *dim.* marking. The sixth staff begins with a *ff* dynamic. The seventh staff is marked *p*. The eighth staff includes a *cresc.* marking and a *f ben marcato* marking. The ninth staff is marked *cresc.* and *p secco*. The tenth staff ends with a *p* dynamic.

Fagott II.

The musical score for Bassoon II consists of 24 measures across 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Measures 1-4: *cresc.*, *f*, *cresc.*
- Measures 5-8: *ff*, *mf*, *dimin.*
- Measures 9-12: *pp*, *p crescendo molto*
- Measures 13-16: *ff*, *f*
- Measures 17-20: *p*, *p secco*
- Measures 21-24: *cresc.*, *f*, *p*, *ff grandioso*, *pp*, *dim.*, *molto dimin.*, *pp*, *ppp*, *tranquillo*, *molto crescendo*, *Più animato.*, *ff*

Fagott II.

II.

Allegretto scherzando:

f *p* *p* *rit.* **Allegro vivo.** *pp* *p* *cresc.* *mf* *cresc.* *f* *ff* *grandioso* *f* *p* *cresc.* *pp* *cresc.* *f* *poco ritard.* *dim.*

Tempo I.

f *dim.* *p* *ritard.* *in tempo rit.* *pp* *6* *p = pp* **Piu mosso. (Allegro vivo.)** *p* *poco a poco cresc.* *f* *cresc.* *ff* *grandioso* *p* *1* *2* *3* *4* *5* *6* *7* *ff* *grandioso* *sempre p* *1* *2* *3* *4*

Meno mosso.

Quasi Andante.

poco ritard. *p* *dimin.* *sempre piu ritard.* **Allegretto scherzando.** *pp* *p*

Fagott II.

ritard. *in tempo* *ritard.*

pp *pp*

Più mosso. (Allegro vivo)

ff grandioso

ff *p* *cresc.* *ff* *p*

Meno mosso, quasi Tempo I. poco ritard.

dim. **Più mosso.** *poco a poco ritard.*

pp *p* *dimin.* *pp*

III.

Poco Allegro.

p

molto ritard.

in tempo

p

Più mosso.

ff *p* *ff* *p* *ff* *p*

ritard.

Tempo I.

p *p*

poco a poco ritardando

dim. *pp*

Fagott II.

in tempo
pp *f*

Solo. *Più mosso.*
p *dimin.* *pp* *ff*

p *f* *pp*

ff *Poco meno mosso.* *dim.* *pp*

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

Tempo I.

p

mf *sempre cresc.* *ritard.*

in tempo
p

Più mosso. *Più animato.*
ff *p* *ff* *p*

ff *p* *cresc.* *scen.* *do*

f *p* *cresc.* *scen.* *do* *ff*

p *crescendo* *ff*

Fagott II.

IV.

Tempodi Menuetto.

The musical score for Bassoon II, Part IV, 'Tempodi Menuetto', is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piece consists of ten staves of music. The first staff begins with a dynamic of *p* and includes markings for *fz*, *mf*, and *dim.*. The second staff continues with *p*, *fz*, and *dim.*. The third staff features *mf*, *fz*, *p*, *mf*, *f*, *p*, *pp*, *cresc.*, and *f*. The fourth staff includes *ritard.*, *in tempo*, *p*, *dim.*, *f*, *p*, *pp*, and *cresc. f*. The fifth staff starts with *fp*, *dimin.*, *pp*, and *ff legato*. The sixth and seventh staves contain continuous sixteenth-note passages. The eighth staff begins with *pp*, *dim.*, *ppp*, and *p*. The ninth staff features *pp*, *fz p*, *fz p*, *fz p*, and *fz p*. The final staff includes *cresc.*, *ritard.*, and *pp*, and concludes with the instruction *Cadenza ad lib. in tempo*.

Fagott II.

The musical score for Fagott II consists of ten staves of music. The first staff begins with a dynamic of *mf* and includes a *cresc.* marking. The second staff features a *ff* dynamic. The third staff shows a *p* dynamic with *dim.* and *molto diminu.* markings, ending with *pp*. The fourth staff starts with *ppp* and includes a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff includes *f*, *dim.*, *p*, *f*, *p*, and *pp* dynamics. The seventh staff begins with *cresc. f*, *fp*, *dimin.*, and *pp*, followed by *ff legato*. The eighth and ninth staves contain complex rhythmic patterns with slurs. The tenth staff starts with *ff* and includes *p* dynamics. The eleventh staff features a *Più mosso.* tempo change and *p* dynamics with *cresc. poco a*. The final staff begins with *poco*, *f*, and *ff* dynamics.