

Antonín Dvorák
Slavonic Dances, Op. 72

Fagott I.

1.

Molto vivace.

The musical score for Bassoon I, first movement of Slavonic Dances, Op. 72 by Antonín Dvorák, is presented in ten staves. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Molto vivace." The score begins with a *ff* dynamic and a *p* dynamic. It features several marked sections: A (measures 9-10), B (measures 11-14), C (measures 15-18), D (measures 19-22), and E (measures 23-26). Section F (measures 27-30) is marked with a repeat sign. The score concludes with a *poco ritard.* marking and a final measure marked with a "6". Dynamics range from *pp* to *ff*. Articulations include accents, slurs, and breath marks.

Fagott I.

G *in tempo*

H

I *Molto vivace. ff*

L

9 K

1

2.

Allegretto grazioso.

A *in tempo*

B *a tempo*

Fagott I.

p dim. pp mf fz p f p
pp rit. p fz p
rit. fz Da tempo p fz p fz rit.
E *in tempo* 6 *p fz dim. p p f dim. p*
p 1 2 3 4 5 6 7 8 9 10 11 12
rit. F in tempo
13 14 15 *pp f fz*
mp p 1 2 3
dim. rit. G in tempo
f p cresc. poco a poco ritardando p > pp

3.

Allegro.

f p poco a poco
cresc. fz ff p ff
A *Un pochettino più lento.* *dim.*
p 1 2 mf 3 4 5 6 7 8
f 9 10 11 12 13 14 15 16 17 18

Fagott I.

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

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

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

D Un pochettino lento. *pp*

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

stringendo *f* *fz* *fz* *fz* *fz* *ff* **Più animato.**

F Tempo I. *f* *p* *cresc.*

f *p* *mf* *ff* *mf*

G Più animato. *ff* *mp* *ff*

tr *tr* *tr* *tr*

Vivace. *f* *fz* *fz* *ff* *fz*

The musical score is written for Bassoon I and consists of 11 staves. It begins with a dynamic of *f* and a tempo of **Tempo I.** The first section includes markings for *stringendo e cresc.*, *ff*, *ff*, *p*, and *ff*. The second section starts with *p*, *fp*, *pp*, *p*, *fz*, and *p*. The third section features *p*, *p*, *dim.*, *pp*, *p*, *fz*, and *dim. p*. Section **D** is marked **Un pochettino lento.** and starts with *pp*. Section **E** begins with *p*, *cresc.*, *mf*, *p*, and *cresc. e*. Section **F** is marked **Tempo I.** and includes *stringendo*, *f*, *fz*, *fz*, *fz*, *fz*, *ff*, and **Più animato.** Section **G** is marked **Più animato.** and includes *ff*, *mp*, and *ff*. The final section is marked **Vivace.** and includes *f*, *fz*, *fz*, *ff*, and *fz*. The score contains various articulations such as accents, slurs, and trills (*tr*), as well as dynamic hairpins and crescendo/decrescendo markings.

Fagott I.

4.

Allegretto grazioso.

fz fz p fz fz p p fz

pp mf ff p ff p

mp dim. p pp ff p

p dim. pp f fz fz

ritardando in tempo

sp f pp p

molto rit. in tempo

dim. p f dim. p pp

pp cresc.

f ff dim. mp

ritard. in tempo

ff molto rit. dim. p p fz p

poco rit. a tempo

dim. p pp ff

dim. ritardando p pp

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Fagott I.

5.

Poco Adagio.

ff *f* *p* *pp*

A Vivace.

mp *f* *p cresc.* *f* *ff*

ff

ff ritard. *dim.* *p* *cresc.* *f* *ff*

C Poco Adagio.

ff *p* *pp* *f* *ff*

D Vivace.

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

f *ff*

ff *ff ritard.* *dim.*

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* *dim.*

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

Fagott I.

dim. *p* *cresc.* *f*
f *mp*

7.

Allegro vivace.

ff *ff* *p*

dim. *pp* *pp*

dim. *pp* *pp*

dim. *pp* *pp*

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

ff *ff*

p *p*

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

mp *ff* *p* *poco sostenuto*

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

ff p f

Poco più mosso.
ff

ff

ff

ff

Fagott I.

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

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

A *in tempo* *ff* *ritard.* *in tempo* *stringendo* *mf* *molto cresc.* *f*

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

ritard. *1.* *2.* *in tempo* **B** *f* *dim.*

p *7* *Fag. II.* *8* *9* *10* *11*

12 *13* **C** *1* *2* *3* *4* *5* *6* *7* *ritard.*

in tempo *p* *pp* *Fag. II.* *f* *p* *pp*

in tempo *1* *p* *1* *p* *1* *p*

D *8* *mf* *p* *pp* *molto rit.* *in tempo*

in tempo **E** *8* *mf* *1* *p* *ritard.*

cresc. *mf* *f* *dim.* *fz* *dim.*

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

Poco tranquillo. *f* *dim.* *pp* *2* *ritard.* *pp* *ff*

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Fagott II.

1.

Molto vivace.

The musical score for Bassoon II, first movement of Slavonic Dances, Op. 72 by Antonín Dvorák, is presented in ten staves. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Molto vivace".

The score begins with a dynamic of *ff* (fortissimo) and a *p* (piano) dynamic. It features several marked sections: **A** (measures 9-11), **B** (measures 12-15), **C** (measures 16-18), **D** (measures 19-22), and **E** (measures 23-26). Section **E** is marked "Meno mosso (Allegro moderato)".

The score includes various dynamics such as *pp* (pianissimo), *fz* (forzando), and *dim.* (diminuendo). It also features articulations like accents, slurs, and a "poco ritard." (poco ritardando) marking. The piece concludes with a final dynamic of *p* and a measure rest of 6.

Fagott II.

1 *p* **G** *in tempo*
molto ritard.

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

H *cresc.* *molto ac - ce -*

le - ran - do *mf* *cresc.*

f *cresc.* *ff* *cresc.* *ffz*

I *Molto vivace.*

ff *p* *pp* *fz*

9 **K**

fz *fz* *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 *al tempo*

ff *fz* *fz* *mp* *p* *dim.*

ritard. **B** *al tempo*

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

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

Fagott II.

C in tempo

p f p f f pp f p

f rit. D a tempo dim. p f p p f

ritard. E in tempo dim. p pp rit. F a tempo f

f dim. p dim. pp f dim.

f mp p dim.

riten. G in tempo p pp f p

f p pp cresc. poco a poco ritardando p pp

3.

Allegra. 2 2 *poco a poco cresc.*

f f p poco a poco cresc.

f 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 dim. pp

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

D *Un pochettino lento.*

pp 1 2 3 4 5 6 7 8 *p*

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

Piu animato. **F** *Tempo I.* 2

ff *mf* *cresc.* *f* 2 *f*

ff *mf* *ff* *mp*

G *Piu animato.* *tr* *tr* *btr* *tr*

Vivace. *f f_z f_z ff* *f_z* *tr*

4.

f_z > f_z > p > f_z f_z f > p p < f_z > pp < mf >

A

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

p *f_z* *f_z* *p dim.* *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 and a key signature of two flats. 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**. A section marked **A** begins with a **Vivace** tempo change, starting at **mp** and ending with a **ff** dynamic. The third staff continues this section. The fourth staff features a **ff** dynamic and a **ritard.** marking. The fifth staff, marked **B**, changes to a key signature of two sharps and includes a **dim.** marking. The sixth staff, marked **C**, returns to the original key signature and tempo, starting with a **p** dynamic and a **cresc.** marking. The seventh staff, marked **D**, begins a **Vivace** section with a **p** dynamic. The eighth staff, marked **E**, features a **ff** dynamic and a **ritard.** marking. The final staff returns to the **In tempo** marking and ends with a **ff** dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Fagott II.

6.

Moderato, quasi Menuetto.

Allegro vivace.

7.

Fagott II.

B 3

pp *pp* *dim.* *p*

f *cresc.*

C 8

ff *ff* *mp* *ff*

D 7 *poco sostenuto in tempo.*

p *pp* *ff*

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

F 15

f *dim.* *p* *pp*

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

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

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

I *ff* *Poco più mosso.*

ff

ff *ff*

Fagott II.

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

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

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*

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

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

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

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