

SLAVONIC DANCE NO. 7

Opus 46

Antonín Dvorák

Arranged by

Steven J. Pyter

Instrumentation

1 - Full Score	2 - E♭ Alto Saxophone 1	2 - Trombone 2
1 - Piccolo	2 - E♭ Alto Saxophone 2	2 - Trombone 3
4 - Flute 1	2 - B♭ Tenor Saxophone	2 - Baritone / Euphonium
4 - Flute 2	2 - E♭ Baritone Saxophone	2 - Baritone T.C.
1 - Oboe 1	3 - B♭ Trumpet 1	4 - Tuba
1 - Oboe 2	3 - B♭ Trumpet 2	1 - String Bass
1 - Bassoon 1	3 - B♭ Trumpet 3	1 - Timpani
1 - Bassoon 2	1 - F Horn 1	1 - Marimba
4 - B♭ Clarinet 1	1 - F Horn 2	1 - Snare Drum
4 - B♭ Clarinet 2	1 - F Horn 3	2 - Crash Cymbals
4 - B♭ Clarinet 3	1 - F Horn 4	Bass Drum
2 - B♭ Bass Clarinet	2 - Trombone 1	1 - Triangle

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
MUSIC
COMPANY
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Steven Pyter is a music educator, composer, and arranger from the Chicago area. He began his teaching career in 2007 and has taught a variety of instrumental, vocal, and general music classes at the high school level. Steven received his Bachelor of Music degree from Northern Illinois University (DeKalb) and his Master of Music Education Degree with teacher certification from VanderCook College of Music (Chicago, IL). His compositions and arrangements have been performed at concerts and festivals throughout the United States, including the Midwest Clinic International Band and Orchestra Conference.

Program Notes

Antonín Dvořák was born in 1841 in a Bohemian village near Prague (Czech Republic). After years of struggle, Dvořák eventually earned a reputation as one of the most highly regarded nationalist composers of the Romantic era. The *Slavonic Dances* were originally written for piano in 1878. This set of eight dances was later orchestrated by the composer and proved very popular. As a result of this success, Dvořák composed an additional eight dances (Op. 72) to accompany the original set. While these dances were inspired by the folk music of his native Slavic region, all of the tunes were original. In 1892, Dvořák emigrated to the United States, having accepted a new post as the director of the National Conservatory of Music in New York. It was during his time in the U.S. that Dvořák composed his famous *Symphony No. 9, From the New World*. Longing for his homeland, he returned to Bohemia in 1895 where he continued to compose until his death in 1904.

- Steven J. Pyter

SLAVONIC DANCE NO. 7

Opus 46

ANTONÍN DVORÁK
Arranged by
STEVEN J. PYTER

Allegro (♩ = 132)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 132)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba String Bass

Timpani (G, C)

Marimba

Snare Drum

Crash Cymbals Bass Drum

Triangle

2 3 4 5 6 7 8



Hear and download this piece at www.fjhmusic.com

This arrangement © 2020 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

poco rit.

The musical score is arranged in systems for various instruments. The top system includes Picc., Fls. (1 and 2), Obs. (1 and 2), and Bsns. (1 and 2). The middle system includes Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., and B. Sax. The bottom system includes Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbn. (1, 2, and 3), Bar./Euph., Tuba St. Bass, Timp., Mar., S.D., Cr. Cym. B.D., and Tri. Dynamics such as *fz*, *p*, and *pp* are indicated throughout. Performance markings include *tutti + Ob. 2* and *Bsn. Solo*. The tempo marking *poco rit.* is present at the top and middle of the page.

19 a tempo

Picc. *fp*

Fls. 1 2

Obs. 1 2 *Solo fp* *p* *a2* *p + Ob. 2* *Solo fp* *p* *a2*

Bsns. 1 2 *fp* *play* *fp*

Cls. 1 2 3 *fp* *fp*

B. Cl. *fp* *play* *fp*

A. Saxes. 1 2 *fp* *play* *fp*

T. Sax. *p* *play* *p*

B. Sax.

19 a tempo

Tpts. 1 2 3

Hns. 1 2 3 4 *fp* *fp*

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri. *f* *p* *f* *p*

19 20 21 22 23 24 25 26

Picc.

Fls. 1 2
mf Solo *cresc.* *f* *cresc.*

Obs. 1 2
mf *cresc.* *f* *cresc.*

Bsns. 1 2
mf *cresc.* *f* *cresc.*

Cls. 1 2 3
mf *cresc.* *f* *cresc.*

B. Cl.
mf *cresc.* *f* *cresc.*

A. Saxes. 1 2
mf *cresc.* *f* *cresc.*

T. Sax.
mf *cresc.* *f* *cresc.*

B. Sax.
mf *cresc.* *f* *cresc.*

Tpts. 1 2 3
mf *cresc.* *f* *cresc.*

Hns. 1 2 3 4
mf *cresc.* *f* *cresc.*

Tbn. 1 2 3
mf *cresc.* *f* *cresc.*

Bar./Euph.
mf *cresc.* *f* *cresc.*

Tuba St. Bass
mf *cresc.* *f* *cresc.*

Timp.
mf *cresc.* *f* *cresc.*

Mar.
mf *cresc.*

S.D.

Cr. Cym.
f *cresc.*

B.D.
f *cresc.*

Tri.
mf *f* *cresc.*

27 28 29 30 31 32 33

35

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar. / Euph.
 Tuba St. Bass
 Timp.
 Mar.
 S.D.
 Cr. Cym. B.D.
 Tri.

Picc. *fz* *fz* *dim.* *rit.*

Fls. 1 *fz* *fz* *dim.* *p* *pp*

Fls. 2 *fz* *fz* *dim.* *p* *pp*

Obs. 1 *fz* *fz* *dim.* *p* *pp*

Obs. 2 *fz* *fz* *dim.* *p* *pp*

Bsns. 1 *fz* *fz* *dim.* *p* *pp*

Bsns. 2 *fz* *fz* *dim.* *p* *pp*

Cls. 1 *fz* *fz* *dim.* *p* *pp*

Cls. 2 *fz* *fz* *dim.* *p* *pp*

Cls. 3 *fz* *fz* *dim.* *p* *pp*

B. Cl. *fz* *fz* *dim.* *p* *pp*

A. Saxes. 1 *fz* *fz* *dim.* *p* *pp*

A. Saxes. 2 *fz* *fz* *dim.* *p* *pp*

T. Sax. *fz* *fz* *dim.* *p* *pp*

B. Sax. *fz* *fz* *dim.* *p* *pp*

Tpts. 1 *fz* *fz* *dim.* *p* *pp*

Tpts. 2 *fz* *fz* *dim.* *p* *pp*

Tpts. 3 *fz* *fz* *dim.* *p* *pp*

Hns. 1 *fz* *fz* *dim.* *p* *pp*

Hns. 2 *fz* *fz* *dim.* *p* *pp*

Hns. 3 *fz* *fz* *dim.* *p* *pp*

Hns. 4 *fz* *fz* *dim.* *p* *pp*

Tbns. 1 *fz* *fz* *dim.* *p* *pp*

Tbns. 2 *fz* *fz* *dim.* *p* *pp*

Tbns. 3 *fz* *fz* *dim.* *p* *pp*

Bar. / Euph. *fz* *fz* *dim.* *p* *pp*

Tuba St. Bass *fz* *fz* *dim.* *p* *pp*

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

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

S.D. *fz* *fz* *dim.* *p* *pp*

Cr. Cym. *fz* *fz* *dim.* *p* *pp*

B.D. *fz* *fz* *dim.* *p* *pp*

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

49 a tempo

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

p *fz* *2. p* *fp* *pp* *fp* *pp* *pp sempre* *fp* *pp* *pp* *pp* *fp* *pp*

49 a tempo

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri.

pp sempre *fp* *pp* *pp sempre* *fp* *pp* *pp* *pp* *pp* *fp* *pp*

57

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

57

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba St. Bass

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri.

57 58 59 60 61 62

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mar.

S.D.

Cr. Cym.
B.D.

Tri.

63 64 65 66 67 68

rit.

ff **p**

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

ff **p**

rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

ff **p**

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri.

ff **p**

69 70 71 72 73 74 75

Preview Use Requires Purchase

76 a tempo

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

76 a tempo
2 players

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mar.

S.D.

Cr. Cym.
B.D.

Tri.

84

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Ob. Solo

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

84

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mar.

S.D.

Cr. Cym.
B.D.

Tri.

84 85 86 87 88 89 90 91

The image shows a page of a musical score for orchestra, starting at measure 84. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, and Snare Bass. The percussion section includes Timpani, Maracas, Snare Drum, Cymbals (Crash and Bowed), and Triangle. The score features various dynamic markings such as *mf* (mezzo-forte), *fz* (forzando), *p* (piano), and *mp* (mezzo-piano). There are also 'Solo' markings for the Oboe and Bassoon parts. A large red watermark 'Preview Only' is overlaid diagonally across the page, and the text 'Legal Use Requires Purchase' is written in a smaller font below it. The page number '14' is in the top left corner, and the measure numbers 84 through 91 are at the bottom.

Score for page 15, measures 92-99. The score includes parts for Picc., Fls., Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, 3), B. Cl., A. Saxes. (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn. (1, 2, 3), Bar./Euph., Tuba/St. Bass, Timp., Mar., S.D., Cr. Cym., B.D., and Tri. The score features various dynamics such as *fz*, *mf*, *p*, *pp*, and *dim.*. Performance markings include *tutti*, *+ Ob. 2*, *a2*, and *Bsn. Solo*. A large red watermark 'Preview Only' is overlaid diagonally across the score.

92

93

94

95

96

97

98

99

102

Picc. *tutti mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Bsns. 1 2 *mf*

Cl. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *pp* *mf*

102

Tpts. 1 2 3

Hns. 1 2 3 4 *pp* *mf*

Tbns. 1 2 3 *mf* *play*

Bar. / Euph.

Tuba St. Bass *mf*

Timp.

Mar. *mf*

S.D.

Cr. Cym. B.D. *mf*

Tri. *mf*

rit.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri.

dim.

dim.

dim.

dim.

dim.

120 a tempo

This section of the score covers measures 116 through 122. It includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Bass Saxophone. The dynamics range from *pp* to *fp*, with a *dim.* marking in measures 120 and 121. A *div.* marking is present in measure 117 for the Clarinet 1 part.

120 a tempo

This section of the score covers measures 116 through 122 for the brass and percussion ensemble. It includes parts for Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba/Strick Bass, Snare Drum (S.D.), Crash Cymbal/Big Drum (Cr. Cym. B.D.), and Triangle (Tri.). The dynamics include *pp* and *p*. A *pp* marking is shown at the bottom of the page under measure 117.

116

117

118

119

120

121

122

Picc.

Fls. 1 2 *fp* *mf* Solo *cresc.*

Obs. 1 2 *mf* *cresc.*

Bsns. 1 2 *fp* *mf* *cresc.*

Cls. 1 2 3 *fp* *dim.* *mf* *cresc.*

B. Cl.

A. Saxes 1 2 *mf* *cresc.*

T. Sax. *fp* *dim.* *mf* *cresc.*

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *mf* *cresc.*

Tbn. 1 2 3 *mf* *cresc.*

Bar./Euph. *mf* *cresc.*

Tuba St. Bass *mf* *cresc.*

Timp. *p* *cresc.*

Mar. *fp* *dim.* *mf* *cresc.*

S.D.

Cr. Cym. B.D. *pp*

Tri. *mf* *cresc.*

Musical score for orchestra, measures 130-135. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba St. Bass, Timp., Mar., S.D., Cr. Cym. B.D., and Tri. The score features various dynamic markings such as *ff*, *tutti*, and *ff a2*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Musical score for a symphony orchestra, page 21. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto, Tenor, Bass), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Snare Drum, Cymbals (Cr., B.D.), and Triangle. The music is in 4/4 time with a key signature of two flats. Dynamics range from piano (p) to fortissimo (ff) and sforzando (sf). A large red watermark 'Preview Only' is overlaid diagonally across the page.

144

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mar.

S.D.

Cr. Cym.
B.D.

Tri.

144

142 143 144 145 146 147

155 più mosso (♩ = 144)

Picc. *ff*

Fls. 1 *ff*
2

Obs. 1 *ff*
2

Bsns. 1 *ff*
2

Cls. 1 *ff*
2
3

B. Cl. *ff*

A. Saxes. 1 *ff*
2

T. Sax. *ff*

B. Sax. *ff*

155 più mosso (♩ = 144)

Tpts. 1 *ff*
2
3

Hns. 1 *ff*
2
3
4

Tbns. 1 *ff*
2
3

Bar. / Euph. *ff*

Tuba St. Bass *ff*

Timp. *ff*

Mar. *ff*

S.D. *ff*

Cr. Cym. *ff*
B.D.

Tri. *ff*

div.

163 rit.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

163 rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

S.D.

Cr. Cym. B.D.

Tri.

p *pp* *dim.*

163 164 165 166 167 168 169 170

Presto

Musical score for orchestra and woodwinds, measures 171-178. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Bsns. (1, 2), Cls. (1, 2, 3), B. Cl., A. Saxes. (1, 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn. (1, 2, 3), Bar./Euph., Tuba St. Bass, Timp., Mar., S.D., Cr. Cym. B.D., and Tri. The score features a 'Presto' tempo marking and dynamic markings such as 'ff' and 'pp'. A large red watermark 'Preview Only! Requires Purchase' is overlaid on the score.