

# **SLAVONIC DANCES #8**

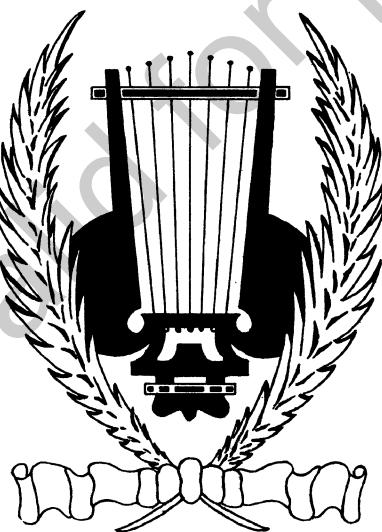
**OPUS 46, NO.8  
ANTONIN DVORAK  
Arranged by Robert Longfield**

**Catalog No. 012-2381-00**

**Score Catalog No. 012-2381-01**

**Grade: 4**

**Barnhouse  
Archive Edition**



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Alfred Reed

**INSTRUMENTATION**

C Piccolo .....	1
1st & 2nd C Flutes .....	5
1st Bb Clarinet.....	4
2nd Bb Clarinet.....	4
3rd Bb Clarinet.....	4
Eb Alto Clarinet.....	2
Bb Bass Clarinet.....	2
Oboe.....	2
Bassoon.....	2
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet .....	3
1st & 2nd F Horns .....	2
3rd & 4th F Horns .....	2
1st Trombone .....	2
2nd Trombone .....	1
3rd Trombone .....	1
Baritone T.C. ....	1
Baritone B.C. ....	2
Tuba .....	5
String Bass .....	1
Snare Drum/Bass Drum .....	3
Bells/Xylophone .....	2
Cymbals/Triangle.....	2
Timpani.....	1

## PROGRAM NOTE

Antonin Dvorak (1841-1904) was one of the European composers of the latter half of the nineteenth century who were known as Nationalist composers, since they used the national musical idioms of their respective countries to write music that would immediately be identified as having been written by a composer from that country.

The native “country” of the composer Dvorak was not, during his lifetime an independent country at all, but was part of the larger Austro-Hungarian empire with its capital in Vienna and ruled by a German-speaking Kaiser (a German form of the title “Caesar” used at this time to denote “Emperor,” as Caesar was in Ancient Rome). Dvorak’s part of the Austro-Hungarian empire is known today as Czechoslovakia.

Dvorak’s career as a composer was greatly aided through the support of the great German composer Johannes Brahms, who encouraged his Berlin publisher, Simrock, to publish Dvorak’s work. The publisher asked Dvorak to write a set of Czech dances for piano duet, which he did in the spring of 1878, and later orchestrated them, also at the publisher’s request.

There are two sets of these dances, which Dvorak would eventually call “Slavonic,” rather than “Czech.” The first set, Opus 46, written in 1878, contained eight dances, including two furiants, a polka, two sousedkas (waltzes), two skocnas (leap dances, one of which is the source of this arrangement) and a slow Serbian folk dance.

The second set of dances, Opus 72, was written in 1886, following the enormous success throughout Europe of the first set of dances (the success of this first set of dances really established Dvorak’s reputation as a major composer). The second set contains, like the first, two sousedkas (waltzes), a skocna (leaping dance) and an odzemek (related to the skocna), plus two Polish dances, a mazurka and a polonaise, a spacirka (a Czech dance that features strutting around in a circle “cirka”) and a kolo (a Serbian round dance).

The dance used as the source of this arrangement is, as noted above, part of the first set of dances. It is the final dance of this set, in G Minor, and has a tempo marking of Presto, typical of the more vigorous of the folk dances of Eastern Europe. Even today, Czechs consider Dvorak’s two sets of Slavonic Dances to represent some of the best examples of Czechoslovakian music in the orchestral repertoire.

Dr. Raymond A. Barr  
Professor of Music Literature  
University of Miami  
Coral Gables, Florida

## NOTE TO THE CONDUCTOR

The SLAVONIC DANCES No. 8 should be performed in a rousing one-beat-to-the-bar. The tempo should be steady without rushing. The conductor may wish to conduct in three during the ritardandi prior to the D.C. and just before the final Presto.

All repeats should be taken on the D.C.

Careful attention to the wide range of dynamic levels and to the various articulations will add to the excitement of the performance. Accent marks imply an emphasis rather than a harsh attack. Notes marked staccato should be played lightly with a slight separation.

Note that in measures 29-32 the melody is in the oboe, second and third clarinet, and first trumpet. In measures 49-56 the melody is taken by second flutes, oboes, first trumpets, and xylophone. And in measures 57-64 the melody is played by the low brass and low woodwinds.

In the section starting at measure 84 the melody should be played in a legato, song-like fashion accompanied by lightly-tongued, muted brass. Straight mutes may be substituted if the called-for cup mutes are unavailable.

The percussion section can add much color to this transcription but should not be allowed to dominate the total sound of the band.

Robert Longfield

## ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted “Teacher of the Year” by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield’s arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

# Slavonic Dances No. 8

Opus 46, No. 8

ANTONIN DVORAK  
Arranged by Robert Longfield

012-2381-00

Presto ( $\text{d} = 104$ )

C Flutes  
C Piccolo  
Oboe  
Bb Clarinets  
Eb Alto Clarinet  
Bb Bass Clarinet  
Bassoon  
Eb Alto Saxophones  
Bb Tenor Saxophone  
Eb Baritone Saxophone

F Horns  
Bb Trumpets  
Trombones  
Baritone  
Tuba  
String Bass  
Bells Xylophone  
Timpani  
Cymbals Triangle  
Snare Drum Bass Drum

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Fls. 1  
Fls. 2

Picc.

Ob.

Clas. 1  
Clas. 2  
Clas. 3

A.Cls.

B.Cls.

Bsn.

A.Saxs. 1  
A.Saxs. 2

T.Sax.

B.Sax.

Hns. 1  
Hns. 2  
Hns. 3

Tpts. 1  
Tpts. 2  
Tpts. 3

Trbs. 1  
Trbs. 2  
Trbs. 3

Bar.

Tuba

St.B.

Temp.

Cym.  
Trgl.

S.D.  
B.D.

**Measure 9:**

- Flutes:** 1st and 2nd Flute play eighth-note patterns. 2nd Flute has a dynamic *p*.
- Piccolo:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet 1:** Playing eighth-note patterns.
- Clarinet 2:** Playing eighth-note patterns.
- Clarinet 3:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns.
- Alto Saxophone 1:** Playing eighth-note patterns.
- Alto Saxophone 2:** Playing eighth-note patterns.
- Tenor Saxophone:** Playing eighth-note patterns.
- Bass Saxophone:** Playing eighth-note patterns.
- Horns 1:** Playing eighth-note patterns.
- Horns 2:** Playing eighth-note patterns.
- Horns 3:** Playing eighth-note patterns.
- Trombones 1:** Playing eighth-note patterns.
- Trombones 2:** Playing eighth-note patterns.
- Trombones 3:** Playing eighth-note patterns.
- Tuba:** Playing eighth-note patterns.
- Bass Drum:** Playing eighth-note patterns.
- Cymbals:** Playing eighth-note patterns.
- S. D. B. D. (Bass Drum):** Playing eighth-note patterns.

**Measure 10:**

- Flutes:** 1st Flute plays eighth-note patterns. 2nd Flute has a dynamic *p*.
- Piccolo:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet 1:** Playing eighth-note patterns.
- Clarinet 2:** Playing eighth-note patterns.
- Clarinet 3:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns.
- Alto Saxophone 1:** Playing eighth-note patterns.
- Alto Saxophone 2:** Playing eighth-note patterns.
- Tenor Saxophone:** Playing eighth-note patterns.
- Bass Saxophone:** Playing eighth-note patterns.
- Horns 1:** Playing eighth-note patterns.
- Horns 2:** Playing eighth-note patterns.
- Horns 3:** Playing eighth-note patterns.
- Trombones 1:** Playing eighth-note patterns.
- Trombones 2:** Playing eighth-note patterns.
- Trombones 3:** Playing eighth-note patterns.
- Tuba:** Playing eighth-note patterns.
- Bass Drum:** Playing eighth-note patterns.
- Cymbals:** Playing eighth-note patterns.
- S. D. B. D. (Bass Drum):** Playing eighth-note patterns.

**17**

Fls.  
Picc.  
Ob.  
Cl.  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs.  
T.Sax.  
B.Sax.  
Hns.  
Tpts.  
Trbs.  
Bar.  
Tuba  
St.B.  
Timp.  
Cym.  
Trgl.  
S.D.  
B.D.

**Fls.** 1 2  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Picc.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Ob.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Cls.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**A.Cl.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**B.Cl.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Bsn.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**A.Sax.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**T.Sax.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**B.Sax.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Hns.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Tpts.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Trbs.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Bar.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

**Tube**

**St.B.**

**Xylo.**

**Tim.**

**Cym.**

**Trgl.**

**S.D.**

**B.D.**

Xylo. with hard rubber mallets

*p*

33

Fls. 2

Picc.

Ob.

Cl.

A.Cl.

B.Cl.

Bsn.

A.Sax. 1

A.Sax. 2

T.Sax.

B.Sax.

Hns. 1

Hns. 2

Hns. 3

Tpts. 1

Tpts. 2

Tpts. 3

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba

St.B.

Timp.

Cym.

Trgl.

S.D. B.D.

33

**41**

Fls. 1  
Fls. 2

Picc.

Ob. *f* *fp* Ob. *f* *fp*

Cls. 1  
Cls. 2 *p*  
Cls. 3 *p*

A.Cl. *p* *fz* *fp* *fz*

B.Cl. *p* *fz*

Bsn. *p* *fz* *fp* *fz*

A.Saxs. 1 *p* *fz* *fp* *fz*

A.Saxs. 2 *p* *fz* *fp* *fz*

T.Sax. *p* *fz* *fp* *fz*

B.Sax. *p*

**41**

Hns. 1  
Hns. 2  
Hns. 3  
Hns. 4

Tpts. 1  
Tpts. 2  
Tpts. 3

Trbs. 1  
Trbs. 2  
Trbs. 3

Bar. *fz* *p* *fz* *p*

Tuba *p* *pizz.* *fz* *p*

St.B. *p* *fz*

Timp.

Cym. *p*

Trg.

S.D. *p*

B.D.

Fls.

Picc.

Ob.

Cl.

A.Cl.

B.Cl.

Bsn.

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Trbs.

Bar.

Tuba

St.B.

Xylo.

Tim.

Cym.

Trgl.

S.D.

B.D.

2

Fls. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Picc. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Ob. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Cl. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

A.Cl. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

B.Cl. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Bsn. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

A.Saxs. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

T.Sax. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

B.Sax. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Hns. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

3 4 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Tpts. 1 2 p cresc. molto f cresc. f cresc. f cresc. f cresc.

3 4 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Trba. 1 2 marcato p cresc. molto marcato f cresc. f cresc. f cresc. f cresc.

3 4 p cresc. molto f cresc. f cresc. f cresc. f cresc.

Bar. 1 2 — — — — f cresc. f cresc. f cresc. f cresc.

Tuba 1 2 marcato p cresc. molto f cresc. f cresc. f cresc. f cresc.

St.B. 1 2 — — — — arco f cresc. f cresc. f cresc. f cresc.

Timp. 1 2 — — — — — — — —

Cym. Trgl. 1 2 p cresc. molto cresc. cresc. cresc. cresc. cresc. cresc. cresc.

S.D. B.D. 1 2 p cresc. cresc. cresc. cresc. cresc. cresc. cresc.

## 65 Grandioso

Fls.  
Picc.  
Ob.  
Cl.  
A.Cl.  
B.Cl.  
Bsn.  
A.Sax.  
T.Sax.  
B.Sax.

Hns.  
Tpts.  
Trbs.  
Bar.  
Tuba  
St.B.  
Timp.  
Cym.  
Trgl.  
S.D.  
B.D.

Fls. 1  
2      *dim.*

Picc.

Ob. 1  
2      *dim.*

Cls. 1  
2      *dim.*

A. Cl. 1  
2      *dim.*

B. Cl. 1  
2      *dim.*

Bsn. 1  
2      *dim.*

A. Saxs. 1  
2      *dim.*

T. Sax. 1  
2      *dim.*

B. Sax. 1  
2      *dim.*

Hns. 1  
2      *dim.*

3  
4      *dim.*

Tpts. 1  
2      *dim.*

3  
4      *dim.*

Trbs. 1  
2      *dim.*

3  
4      *dim.*

Bar. 1  
2      *dim.*

Tuba 1  
2      *dim.*

St. B. 1  
2      *dim.*

Timp. 1  
2      *dim.*

Cym. Trgl.

S.D. B.D.

\*Straight mutes may be substituted if cup mutes are unavailable.

84

*p cantabile*

Ob. *p cantabile*

Ob.

1°

Fls. 1  
2 *espr.*

Picc.

Ob. *espr.*

1 Cls. *espr.*

2 Cls.

3 Cls.

A.Cl.

B.Cl.

Bsn. *pp*

*espr.*

1 A.Saxs. *dim.*

2 A.Saxs. *pp*

T.Sax.

B.Sax.

Hns. 1

2

3

4

Tpts. 1 *pp*

2 *pp*

3

Trbs. 1 *pp*

2 *pp*

3

Bar.

Tuba

St.B.

Cym. Trgl.

S.D. B.D.





poco ritard.

Fls. 1 2  
Picc.  
Ob.  
Cl. 1 2 3  
A.Cl.  
B.Cl.  
Bsn.  
A.Sax. 1 2  
T.Sax.  
B.Sax.  
Hns. 1 2 3  
Hns. 1,2  
Tpts. 1 2 3  
Trbs. 1 2 3  
Bar.  
Tuba  
St.B.  
Bells  
Timp.  
Cym.  
Trgl.  
S.D.  
B.D.

*D.C. al Coda*

*Coda*

Fls. Picc. Ob. Cls. A.Cl. B.Cl. Ben. A.Sax. T.Sax. B.Sax.

*Grandioso*

Hns. Tpts. Trbs. Bar. Tuba St.B. Xylo. Timp. Cym. Trg. S.D. B.D.

*Coda*

*Grandioso*

3024

Fls. 1  
2

Picc.

Ob.

Cl. 1  
2  
3

A.Cl.

B.Cl.

Bsn.

A.Sax. 1  
2

T.Sax.

B.Sax.

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Trbs. 1  
2  
3

Bar.

Tuba

St.B.

Xylo.

Timp.

Cym.  
Trgl.

S.D.B.

148

Fls.  
Picc.  
Ob.  
Clz.  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs.  
T.Sax.  
B.Sax.  
Hns.  
Tpts.  
Trbs.  
Bar.  
Tuba  
St.B.  
Xylo.  
Timp.  
Cym.  
Trgl.  
S.D.  
B.D.

148

3924



Fls. 1  
2 dim.

Picc. p pp

Ob. dim.

play Ob. play

Cls. 1 p dim.  
2 p dim.  
3

A.Cl. dim.  
B.Cl. dim. pp

Ban. dim. pp

A.Sax. 1 p dim. pp  
2 dim.

T.Sax. dim.

B.Sax. dim.

Hns. 1 dim. pp  
2 dim.

Soli

Tpts. 1 pp  
2 pp  
3 pp

Trbs. 1 cup mute pp  
2 cup mute pp  
3 cup mute pp

Bar.

Tuba one player  
dim. pp

St.B. dim. pp

Tim. p pp

S.D. B.D.

171

Fls.  
 Picc.  
 Ob.  
 Cls.  
 A.Cl.  
 B.Cl.  
 Ben.  
 A.Saxs.  
 T.Sax.  
 B.Sax.  
  
 Hns.  
 Tpts.  
 Trbs.  
 Bar.  
 Tuba  
 St.B.  
 Bells  
 Timp.  
 S.D.  
 B.D.

**Solo** *p*  
*pp* *mp cantabile*  
*mp cantabile*  
**Ob. Solo** *pp* *pp* *sempr*  
*pp sempr*  
  
**(171)**  
*cup mute* *pp*  
*cup mute* *pp*  
*cup mute* *pp*  
*pp*  
*one player*  
*pp*  
*Bells* *p*  
*p*

## Poco a poco meno mosso

Fls. 1 2  
Picc.  
Ob.  
Cl. 1 2 3  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs. 1 2  
T.Sax.  
B.Sax.  
Hns. 1 2 3  
Tpts. 1 2 3  
Trbs. 1 2 3  
Bar.  
Tuba  
St.B.  
Bells  
Temp.  
S.D.  
B.D.

Piu ritard.

Fls.

Picc.

Ob.

Clz.

Bsn.

A.Cl.

B.Cl.

A.Sax.

T.Sax.

B.Sax.

Hns.

Tpts.

Trbs.

Bar.

Tuba

St.B.

Bells

Temp.

S.D.  
B.D.

Piu ritard.

*sempre dim.*

*pizz.*

*sempre dim.*

Presto

a2

Presto

Hns.

Tpts.

Trbs.

Bar.

Tuba

St.B.

Bells

Timp.

Cym. Trgl.

S.D. B.D.