

Two Slavonic Dances.

(No 16 In Original Edition.)

Piano

No 1.

ANTON DVOŘÁK, Op. 72 No 8.
arr. by Ross Jungnickel.

Lento grazioso, quasi Tempo di Valse. *a tempo*

No 18

First system of the score. It features a piano part (treble and bass clefs) and woodwind parts for Clarinet in B-flat (Cl. Ob.), Strings, and Horns. The piano part begins with a dynamic of *p*, followed by *sfz*, *mf*, *poco rit.*, *p*, *pp*, and *mf*. The woodwinds and strings follow similar dynamic markings. The tempo is marked *a tempo*.

Second system of the score. It features a piano part and woodwind parts for Flute (Fl.) and Clarinet in B-flat (Cl.). The piano part starts with *f*, then *dim.*, *p rit.*, *pp*, and *ff* (Tutti). The woodwinds have dynamics of *ff rit. e dim.* and *p*. The tempo is marked *a tempo*.

Third system of the score. It features a piano part and woodwind parts for Flute in C (Fl. Cl.). The piano part starts with *ff rit. e dim.*, then *p* and *pp*. The woodwinds have dynamics of *ff rit. e dim.* and *p*. The tempo is marked *a tempo*.

Fourth system of the score. It features a piano part and woodwind parts for Flute in C (Fl. Cl.). The piano part starts with *dim.*, then *stringe e molto cresc. f*, *sfz*, *frit.*, *sfz*, and *f a tempo*. The woodwinds have dynamics of *sfz*, *frit.*, *sfz*, and *f a tempo*. The tempo is marked *a tempo*.

Piano

H. C. Bakstein

The musical score is written for Piano and consists of several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The dynamics range from *f* (forte) to *pp* (pianissimo), with a *dim.* (diminuendo) marking. The second system includes a grand staff (treble and bass clefs) with dynamics from *f* to *pp*. The third system includes a grand staff with dynamics from *pp* to *mf* (mezzo-forte), and includes the instruction "(Viola & Cello) *pp dolce*". The fourth system includes a grand staff with dynamics from *f* to *f*, with a *rit.* (ritardando) marking and a *C* (Crescendo) marking. The fifth system includes a grand staff with dynamics from *p* to *pp*, with a *rit.* marking and a *(Fl.Ob.)* (Flute/Oboe) marking. The sixth system includes a grand staff with dynamics from *pp* to *ff* (fortissimo), with a *rit.* marking and a *(Bell)* (Bell) marking. The seventh system includes a grand staff with dynamics from *pp* to *ff*, with a *(Bell)* marking and a *(Viol. I)* (Violin I) marking. The eighth system includes a grand staff with dynamics from *pp* to *ff*, with a *(Bell)* marking and a *(Tutti)* marking. The score concludes with a key signature change to two flats (Bb) and a common time signature (C).

Piano

D

con forza sfz sfz sfz sfz sfz sfz sfz sfz

con forza sfz sfz sfz sfz sfz sfz sfz

molto rit. (Cl. Cornets) *pp*

(Ob. Clar.) *mf* *molto rit.* *p* (Strings) *p* (Wind) *pp*

mf Bassoons) *p* *p*

E

ff con forza sfz sfz

(Tutti) *ff con forza sfz sfz*

sfz sfz sfz sfz sfz sfz sfz (Wind) *pp rit.*

sfz sfz sfz sfz sfz sfz sfz *mf pp rit.*

a tempo pp (Bell) *cresc.* *mf f*

a tempo p *cresc.* *f*

F

espressivo sfz dim. sfz dim. p pp

espressivo sfz dim. sfz dim. p pp (Cello)

p cresc. p cresc.

f dim. rit. a tempo sfz mf a tempo

f dim. p pp mf

cresc. f ff Poco tranquillo f dim.

cresc. f ff Poco tranquillo f dim.

(Fl.Ob.) p pp morendo pp rit ff a tempo

p pp (Viola, Cello) 7 pp rit ff a tempo

Two Slavonic Dances.

N° 15 in Original Edition.

Piano

N° II.

ANTON DVORÁK, Op. 72 N° 8.

arr. by Ross Jungnickel.

Allegro vivace.

sva.
ff

ff (Tutti)

sva.
sfz

A
(Fl. Ob. Cl.)
p

p

dim.

pp (Viol.)

pp

Piano

The musical score is arranged in systems. The first system includes a Violin part (B) and the Piano accompaniment. The second system continues the Piano accompaniment. The third system introduces the Piccolo Oboe (C) and continues the Piano accompaniment. The score features various dynamics such as *dim.*, *ppp*, *pp*, *p*, *f*, *cresc.*, and *ff*. It also includes performance instructions like *sva.* (sempre vivace) and *ff (Tutti)*. The key signature has one sharp (F#) and the time signature is 7/8.

Piano

(Viol.)

ff

ff Tutti

This system contains two staves. The top staff is for Violin (Viol.) and the bottom staff is for Piano. The Piano part features a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* and *ff Tutti*.

(Fl.Ob.)

(Viol.)

(Fl.Ob.)

p *ff* *p*

p *ff Tutti* *p*

This system contains two staves. The top staff is for Flute/Oboe (Fl.Ob.) and the bottom staff is for Violin (Viol.) and Piano. The Piano part continues with its rhythmic accompaniment. Dynamic markings include *p*, *ff*, and *ff Tutti*.

(Viol.)

(Fl.Picc.)

(Viol.)

ff *p* *ff*

ff Tutti *p* *ff*

This system contains two staves. The top staff is for Violin (Viol.) and the bottom staff is for Violin (Viol.) and Piano. The Piano part continues with its rhythmic accompaniment. Dynamic markings include *ff*, *p*, and *ff*.

(Fl.)

(Fl.)

(Cello)

p *pp* *mp*

p *pp* *pp*

This system contains two staves. The top staff is for Flute (Fl.) and the bottom staff is for Flute (Fl.) and Piano. The Piano part continues with its rhythmic accompaniment. Dynamic markings include *p*, *pp*, and *mp*.

(Ob.)

(Viol.)

p *pp*

pp *pp*

This system contains two staves. The top staff is for Oboe (Ob.) and the bottom staff is for Violin (Viol.) and Piano. The Piano part continues with its rhythmic accompaniment. Dynamic markings include *p* and *pp*.

(Viola)

poco sostenuto

dim. *pp* *poco sostenuto*

ppp

This system contains two staves. The top staff is for Viola (Viola) and the bottom staff is for Piano. The Piano part continues with its rhythmic accompaniment. Dynamic markings include *dim.*, *pp*, *poco sostenuto*, and *ppp*.

Piano

a tempo
pp
 (Viol. II)
a tempo
pp
ff
 (Tutti)

E
 (Fl. Ob. Cl.)
p
f
f
p

sf
sf
cresc.
f
dim.

(Viol.)
p
pp dolce
f
pp
f

dim.

Piano

The musical score is arranged in a system of 11 staves. The top staff is a single melodic line starting with a *sfz* dynamic and ending with *dim.*. The second and third staves are grand piano accompaniment, with the right hand starting *sfz* and *dim.*, and the left hand starting *p* and *dim.*. The fourth and fifth staves continue the piano accompaniment, with the right hand starting *p* and *pp*, and the left hand starting *pp*. The sixth and seventh staves introduce woodwinds: Flute I (Fl.) starts *p*, Cello (Cello) starts *pp*, Bassoon (Bassoon) starts *pp*, and Flute I (Fl.) and Violin I (Viol. I.) start *p*. The eighth and ninth staves are grand piano accompaniment, with the right hand starting *pp* and *pp*, and the left hand starting *pp*. The tenth and eleventh staves are grand piano accompaniment, with the right hand starting *pp* and *pp*, and the left hand starting *pp* and *pp*. The score includes various dynamics such as *sfz*, *dim.*, *p*, *pp*, and *crese.* (crescendo). The key signature is B-flat major (two flats) and the time signature is 4/4.

Piano

First system of the piano score. It consists of a single grand staff with a treble and bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *mf*, *f*, and *sfz*. The key signature has two flats.

Second system of the piano score. It consists of a single grand staff. Dynamics include *mf*, *sfz*, and *ff*. The key signature has two flats.

Third system of the piano score. It consists of a single grand staff. Dynamics include *ff* and *p*. The key signature has two flats.

Fourth system of the piano score. It consists of a single grand staff. Dynamics include *ff* and *p*. The key signature has two flats.

Fifth system of the piano score. It consists of a single grand staff. Dynamics include *ff* and *sfz*. The key signature has two flats.

(Fl.)

First system of the flute part. It consists of a single staff. Dynamics include *ff* and *p*. The key signature has two flats.

(Fl.)

Second system of the flute part. It consists of a single staff. Dynamics include *ff* and *p*. The key signature has two flats.

(Ob.)

First system of the oboe part. It consists of a single staff. Dynamics include *ff* and *p*. The key signature has two flats.

I (Viol.)

First system of the Violin I part. It consists of a single staff. Dynamics include *ff*. The key signature has two flats.

(Cornets)

First system of the Cornets part. It consists of a single staff. Dynamics include *ff* and *sfz*. The key signature has two flats.

Two Slavonic Dances.

Flute I.

No 1.

ANTON DVOŘÁK, Op. 72 No 8.

Lento grazioso, quasi Tempo di Valse. *a tempo* arr. by Ross Jungnickel.

No 18

(Viol. I)

p *sfz* *mf* *p* *pp* *mf* *f*

poco rit. *a tempo*

(For small Orch.)

dim. *p rit.* *pp* *ff* *a tempo* *sfz*

ff *rit. dim.* *p*

a tempo *pp* *dim.*

string. molto cresc. *sfz* *f rit.* *sfz* *f a tempo*

dim. *p*

pp *f*

pp rit.

B C

Two Slavonic Dances.

Flute I.

No II.

ANTON DVOŘÁK, Op. 72 No 8.
arr. by Ross Jungnickel.

Allegro vivace.

8va

No 18

ff *8va when no Piccolo* *p* *dim.* *pp* *f* *8va* *ff* *p* *ff* *p* *ff* *pp* *a tempo* *pp* *ff*

(Piccolo) *8va* *ff* *8va* *p* *ff* *p* *ff* *pp* *Picc.* *pp poco sostenuto*

(Clar.) *p*

(Oboe) *ff*

cresc. *D*

Flute I.

The musical score is arranged in several systems. The top system features the Flute I part on a single staff, starting with a treble clef and a key signature of two flats. It includes dynamic markings such as *p*, *sfz*, *dim.*, and *pp*. Below this are staves for other instruments: a second Flute I part, a Clarinet II part, and a Piccolo part. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The score includes various performance instructions like *f*, *fp*, *sfz*, *dim.*, *pp*, *cresc.*, *f*, *ff*, *p*, *sva.*, and *Poco più mosso.*. Fingerings and breath marks are also present throughout the score.

Two Slavonic Dances.

No 1.

Cornet I in Bb

ANTON DVORÁK, Op.72 No 8.
arr. by Ross Jungnickel.

Lento grazioso, quasi Tempo di Valse.

No 18 (Clar. II.) *rit.* *a tempo* *rit.*

A *a tempo* *ritard.* *a tempo.* (Horn III.)

stringendo. *ritard.* 1 2 *a tempo.*

B *cresc. molto* *f* *pp* (Horn III.)

3 (Clar. II.) *dim.* *pp* **C** 7

1 *a tempo* 1 (Horn I.) 1 1 1 1 *rit.* *pp* *pp* *pp* *pp* *ff* (Clar. II.)

D *Con forza* *ff* *a tempo* *ff* (Ob. I.)

p *ritard.* *pp*

E (Horn I.) 1 *a tempo.* *mf* *rit.* *pp* (Clar. II.)

F (Cello.) *cresc.* *mf* *mf* *sfz* *dim.*

10 *ritard.* **G** *a tempo* *sfz* *dim.* *p* *p* *f* *f* *sfz* *f*

poco tranquillo. 3 (Ob. I.) (Ob. II.) *a tempo.* *pp* *pp* *ritard.* *ff*

Two Slavonic Dances.

Cornet I in Bb

No. II.

ANTON DVOŘÁK, Op. 72 No. 8.

arr. by Ross Jungnickel.

Allegro vivace.

No. 18 (Horn I.)

1 2 3
4 5 6 7 A 1
(Horn I.) 1
pp pp pp dim.
B 3 (Ob. II.) 2
3 4 5 6 7 8 2 3 4
cresc. ff
5 6 7 C (Clar. II.)
pp 3 pp 3
3 3 3 3 ff
(Horn II.) (Horn I.) (Horn III.)
p ff p ff pp
(Cello.)
(Horn III.) (Ob. I.)
ff (Cello.) pp pp dim. pp poco sostenuto
4 a tempo ff E 2 (Ob.)
p sfz
(Horn I.) 1
sfz mf dim. p pp

Cornet I in Bb

1 2 3 4 5
f *mf* *dim.* *p*

F
pp 1 (Clar.II.) *fp* 1 *fp* 1 (Ob.I.) *sfz*

1 (Clar.II.) *sfz* *pp* *pp*

G
f (Horn III.) *dim.* *p*

4 (Clar.II.) *pp* *p* *pp*

(Ob.I.) *pp* H *p*

(Horn I.) *mf* *f* *f* *ff* (Horn III.) *p* *ff*

2 I *f* *sfz* *sfz*

Poco più mosso.
sfz *ff* 2 3 4 5

(Tromb.I.) *ff* *ff*

ff

ff

Two Slavonic Dances.

No. II.

Cornet II in B \flat

ANTON DVOŘÁK, Op.72 No.7
arr. by Ross Jungnickel.

Allegro vivace.

The musical score is written for Cornet II in B \flat and includes parts for several other instruments. The score is divided into sections labeled A1, B, C1, D, E, F, G, and H. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The score includes various dynamic markings such as *ff*, *pp*, *mf*, *fz*, *dim.*, *cresc.*, *poco sost.*, and *poco più mosso.*. The score also includes performance instructions like *a tempo* and *ppoco sost.*. The score is arranged by Ross Jungnickel.

Instrumentation and Part Labels:

- Horn
- Horn II
- Horn IV
- Horn I
- Horn III
- Bassoon I
- Bassoon I (2)
- Oboe II
- Tromb I

Section Labels and Measure Numbers:

- A1 (Measures 1-7)
- B (Measures 7-8)
- C1 (Measures 2-7)
- D (Measures 7-3)
- E (Measures 16-5)
- F (Measures 1-1)
- G (Measures 5-3)
- H (Measures 4-5)

Dynamic and Performance Markings:

- ff* (fortissimo)
- pp* (pianissimo)
- mf* (mezzo-forte)
- fz* (forzando)
- dim.* (diminuendo)
- cresc.* (crescendo)
- poco sost.* (poco sostenuto)
- poco più mosso.* (poco più mosso)
- a tempo*

Two Slavonic Dances.

N^o I.

Cornet II in B^b

ANTON DVORÁK, Op. 72 N^o 8
arr. by Ross Jungnickel.

Lento grazioso, quasi Tempo di Valse.

N^o 18. *1 a tempo 4 A a tempo*

Horn I *mf* *rit.* *p* *pp* *p* *rit.* *mp* *f*

rit. *a tempo* *stringendo*

ff *dim.* *p* *Horn I* *mf* *f*

rit. *1 2 a tempo B* *2 3 4 5 6 7*

sfz *f* *sfz* *sfz* *f* *Horn I* *dim.* *p* *pp*

3 *p* *cresc* *f* *dim* *p* *pp* *rit.* *C 7 1 a tempo.*

pp *pp* *pp* *pp* *ff* *con forza.* *ff* *Horn*

Clar II *molto rit.* *a tempo*

ff. *mf* *p* *pp*

E *2 1 a tempo.* *rit.*

1 1 F 19 2 G a tempo. *f* *sfz* *f* *sfz* *f*

pp *Oboe* *p* *rit.* *f* *Horn I* *sfz* *f*

poco tranquillo. 3 *Clar II* *Horn I* *a tempo*

pp *morendo* *pp* *ff*

Two Slavonic Dances.

No. II.

Cornet II in B \flat

ANTON DVOŘÁK, Op. 72 No. 7
arr. by Ross Jungnickel.

Allegro vivace.

The musical score is arranged in ten systems, each containing one or more staves. The instruments and parts are as follows:

- System 1:** Horn (1), measures 1-7, dynamic *ff*. Section marker **A1**.
- System 2:** Horn II (1), dynamic *dim.* and *pp*.
- System 3:** Bassoon I (B), measures 7-8, dynamic *ppp* to *ff*. Section marker **C1**.
- System 4:** Tromb I, dynamic *pp* to *ff*.
- System 5:** Horn II, Horn IV, dynamic *pp* to *ff*.
- System 6:** Horn IV (D), Bassoon I (E), dynamic *pp* to *ff*. Section marker **E**, measure 16.
- System 7:** Horn I (F), dynamic *mf* to *pp*. Section marker **F**.
- System 8:** Horn I (G), Bassoon I (H), dynamic *pp* to *cresc.*. Section marker **H**.
- System 9:** Bassoon I, Horn II, dynamic *mf* to *ff*. Section marker **I**, dynamic *poco più mosso.*
- System 10:** Horn III, Tromb I, dynamic *ff*.
- System 11:** Horn III, dynamic *ff*.

Two Slavonic Dances.

Trombone III.

NO II.

ANTON DVOŘÁK, Op. 72 No. 8.

arr. by Ross Jungnickel.

Allegro vivace.

No 18 *ff* (Horn II.)

A (Cor. II.) *pp* (Bassoon II.) *pp* *pp* *pp* *ppp* (Horn IV.) *pp* *dim.* (Bassoon II.)

B *f* *cresc.* *ff* (Horn II.) (Bassoon.)

C *ff* *p* *ff* *p* (Clar. II.)

poco sostenuto *a tempo* **E** *ff* *pp* (Horn II.) (Bassoon II.)

mf *dim.* *pp* *f* **G** (Bassoon II.)

dim. *p* *pp* (Horn III.) *mf* **F** (Horn.) *ppp* *pp* *pp* *pp* **H** *p* *cresc.*

mf *f* *ff* *ff* *ff* *p* *f* (Horn IV.) (Bassoon II.) **I**

Poco più mosso *ff* *ff* **I**

ff *ff*

ff *ff*

Two Slavonic Dances.

No 1.

Bell in G
Timpani Tacet

ANTON DVORÁK, Op. 72 No 8.
Arr. by Ross Jungnickel.

No 18 *Lento grazioso, quasi Tempo di Valse*

2 2 *a tempo* 6 2 A *a tempo* 6 2 *a tempo* 5

ritard. *ritard.* *rit.*

(Viol.)

cresc e stringendo. *sffz* *rit.* B 23 *a tempo* C (Viol.I.) *pp* *sffz*

(Fl.Ob. Clar.)

5 1 *rit.* *a tempo.* Solo *p* 2

(Clar.)

2 1 1 D 10 *Con forza* *rit.* *a tempo.*

Solo

1 1 E 10 1 *pp* *pp* *Con forza.* *rit.*

(Fl. Cl.)

a tempo. 1 F 19 *p*

Viol. I.

G *a tempo.* 7 *poco tranquillo.* *f* (Viol. I.)

dim. *pp* *morendo* *rit.* *pp* *a tempo* 2

Two Slavonic Dances.

Nº II.

Timpani in C. G

ANTON DVORÁK, Op. 72 Nº 8.

arr. by Ross Jungnickel.

Allegro vivace

Nº 18

4

2 3 4 5 6 7 8

ff

A (Trgl.)

p

pp (B.D.& C.)

dim.

ppp

B

7 8

(Timp.)

ff

(Tutti)

C (Trgl.)

(Trgl.)

f

f

D 7

ff

ff

pp

E 12

pp

poco sostenuto

ff

pp

F

2 3 4 5 6 7 8

f

dim.

p

pp

G 10

2 3 4 5

(C muta in Eb.)

pp

H 8

(Eb muta in C.)

I 8

ff

p

ff

ff

Poco più mosso:

2 3 4 5

ff

ff

Violin I.

1

D con forza. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *mf* *p* *molto ritard.*

(Cl.) (Cl.)

(Ob. Bassoon)

sfz *sfz* *sfz* *sfz* *sfz* *mf* *p* *p*

(Cl. Cor.) *p a tempo* *divisi. ff*

(Viol.) *unis.* *pp* *ff*

E con forza. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *mf* *unis.*

(Cl.)

sfz *sfz* *sfz* *sfz* *mf*

(Fl. Cl.) *pp ritard.* *pp a tempo* *cresc.* *mf* *f*

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

F *molto espress* *sfz* *dim.* *sfz* *dim.* *p* *pp* (Viol. II.)

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

ritard. *p* *pp* *mf* *cresc.* *sfz* *ff*

(Viol. II.) *ritard.* *G a tempo* *cresc.* *sfz* *ff*

p *pp* *mf* *cresc.* *sfz* *ff*

poco tranquillo. *f* *dim.* *p* *pp morendo* *pp ritard.* *ff* *a tempo*

Two Slavonic Dances.

Violin I

No. 15 in Original Edition.

No. II.

ANTON DVORAK, Op. 72 No. 8.

arr. by Ross Jungnickel.

Allegro vivace.

No. 18.

The score consists of ten staves. The top staff is for Violin I, marked *sva.* and *ff*. The second staff is for Violin II, marked *sf*. The third and fourth staves are for Piano, with the left hand marked *pizz.* and *p*, and the right hand marked *pp*. The fifth staff is for Viola, marked *pp*. The sixth and seventh staves are for Clarinet and Cor Anglais, both marked *ppp*. The eighth staff is for Violin II, marked *f*. The ninth and tenth staves are for Violin I, marked *ff* and *sfz*. Dynamic markings include *dim.*, *arco*, *ppp*, and *cresc.*. Performance instructions include *(Fl. Ob. Cl.)*, *(Clar.)*, *(Cor.)*, and *(Viol. II.)*.

Violin I.

(Picc.Ob.)

p

pp

ff

p

ff

arco.

pizz.

ff

p

ff

(Fl.)

(Cl.)

(Cl.)

(Fl. Picc.)

(Viol. II.)

pizz.

pp

dim.

ppp poco sostenuto

pp

arco.

ff

E

(Viola)

p

sfz

pizz.

p

sfz

dim.

p

cresc.

sfz

dim.

p

Violin I

arco.
pp dolce
divisi
arco
pp dolce

dim.
p
pp
pp (Viol. II.)

sfz
pp

sfz
pp
sfz

pp
sfz
pp

G

f espressivo
dim.
p
pp

(Fl. Ob.)
p
pp

Violin I

pp

H

p

cresc.

mf

f

sfz

sfz

sfz

ff

p

(Fl.)

ff

pizz.

p

I sva. arco.

ff

sva.

sva.

Poco piu mosso

ff

sva.

sva.

sva.

sva.

ff

sva.

ff

Two Slavonic Dances.

Cello.

No 1.

Lento grazioso, quasi Tempo di Valse.

ANTON DVOŘÁK, Op. 72, No 8.

arr. by Ross Jungnickel.

No 18

(Horn) *a tempo.*

(Viola) *dim. p rit. pp sfz f*

(Clar. II) *a tempo.*

(Clar. I) *ff dim. rit. p pp a tempo.*

dim. molto cresc. Stringendo f sfz f rit. sfz

B a tempo (Horns) *pp*

(Viol. II) *pp (Viola II) dolce p pizz. cresc.*

f dim. p pp arco p pp

Cello.

C *a tempo*

pp *sfz* *f* *p* *pp* *rit.*

(Viola)

D *con forza*

pp *ff* *sfz* *sfz*

(Bassoon II) *a tempo*

p *molto rit.* *pp*

(Viola) **E** *con forza*

ff *sfz* *sfz*

(Bassoon II) *a tempo*

mf *pp* *rit.* *pp*

(Bassoon) **F**

cresc. *mf* *mf* *f* *molto espress.* *sfz*

dim. *sfz* *dim.* *p* *pp*

p *cresc.*

f *dim.* *p* *rit.* *pp*

G

mf (Clar. I) *a tempo*

(Viola) *cresc.* *f* *ff* *f* *dim.* *p*

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

rit. *ff* *a tempo*

Poco tranquillo *morendo*

Two Slavonic Dances.

Cello.

No. II.

H. C. Baird

Allegro vivace.

ANTON DVOŘÁK, Op. 72 No 8.

arr. by Ross Jungnickel.

No 18

(Bassoon) *ff*

pp *pp* *ppp* *f* *ff* *pp* *mp* *pp* *ppp* *poco sostenuto* *pp* *ff*

A pizz. *p* *dim.*

B arco *dim.* *ppp* *f*

C pizz. *pp*

D (Clar. II) *pppizz.*

arco *pizz.* *ff* *arco* *p*

ff *ff* *mp*

dim. *ppp poco sostenuto* *pp*

arco *ff* *f*

Cello.

E

p *cresc.* *sfz* *dim.*

p *pp* *f*

dim. *p*

F pizz.

pp *sfz* *pp* *sfz* *pp*

sfz *p* *sfz* *pp*

G

f *dim.*

p *arco* *p* *p* *pp*

H pizz.

pp *cresc.* *mf pizz.* *f* *arco* (Viola)

arco *pizz.* *arco* *pizz.* *arco*

ff *p* *ff* *ff* *ff* *sfz*

Poco più mosso

sfz *sfz* *sfz* *ff*

ff

ff

ff

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Prices strictly net.

	Dupl.	10	14	13	Grand
	Piano	Inst.	Inst.	Inst.	Orch.
Nº 1. Emil Waldteufel, Op. 105. WOODLAND DREAMS WALTZ.	.20	.10	.60	.80	1.00 1.15
Nº 2. do Op. 122. MADRID WALTZ.	.20	.10	.60	.80	1.00 1.15
Nº 3. do Op. 104. DIANA. (<i>The Huntress</i>) Waltz.	.20	.10	.60	.80	1.00 1.15
Nº 4. Léo Delibes, LA SOURCE, Ballet Suite.	.40	.20	1.25	1.50	1.75 2.00
Nº 1. Scarf Dance.					
Nº 2. Love Scene.					
Nº 3. Variations.					
Nº 4. Circassian Dance.					
Nº 5. Alex. Murielli, LA PARISIENNE, (<i>Valse de Ballet</i>)	.30	.15	1.00	1.25	1.50 1.75
Nº 6. Anton Rubinstein, Op. 10. KAMENNOI OSTROW. (<i>Cloister Scene</i>)	.40	.15	1.00	1.25	1.50 1.75
Nº 7. H. Vieuxtemps Op. 22, Nº 3. RÉVERIE	.30	.15	1.00	1.25	— 1.50
Nº 8. a. F. W. Voigt, Op. 56 Paraphrase, LONG, LONG, AGO. (<i>Old Irish Folk-song</i>)	.40	.20	1.00	1.25	1.50 1.75
b. A. Flegier, LOVE SONG (<i>Stances</i>)					
Nº 9. F. W. Voigt, Paraphrase, THE MILL IN THE VALLEY. (<i>Old German Folk-song</i>)	.30	.15	1.00	1.25	1.50 —
Nº 10. R. Eilenberg, Op. 44, BIRDIE'S ALLUREMENT. (<i>Morceau elegant</i>)	.30	.15	.75	1.00	1.25 1.50
Nº 11. Jos. Strauss, Op. 232, AUTUMN ROSES WALTZ.	.15	.10	.60	.80	— 1.00
Nº 12. a. O. Koehler, Op. 38, EVENING DEVOTION.	.75	.25	.15	—	— —
b. Gabriel-Marie, LAMENTO. (<i>Cello Solo.</i>)					
Nº 13. Wagner-Wilhelmj, Prize Song from Meistersinger.	.50	.15	.75	1.00	1.25 1.50
Nº 14. F. Doppler, Overture to the Opera "Ilka."	.40	.20	1.00	1.25	1.50 1.75
Nº 15. a. A. Hallén, Op. 40, EVENING TWILIGHT.	.75	.30	.15	—	— —
b. E. Kretschmer, Op. 26, EVENING'S QUIETUDE.					
Nº 16. Léo Delibes, Overture to the Opera Comique "Le Roi l'a Dit."	.40	.20	1.00	1.25	1.50 1.75
Nº 17. Verdi-Schreiner, Grand Fantasie "La Traviata."	.40	.20	1.00	1.25	1.50 2.00
Nº 18. A. Dvořák, Op. 72, TWO SLAVONIC DANCES.	.50	—	1.25	1.50	1.75 2.00
Nº 19. a. Chopin-Müller-Berghaus, Op. 27, NOCTURNE.	.30	.15	.75	1.00	1.25 1.50
b. Ritter, Spanish Dance "La Zamaqueca."					
Nº 20. F. Schubert-Liszt, SOIRÉES DE VIENNE. (<i>Valse Caprice</i>)	.30	.15	.75	1.00	1.25 —
Nº 21. Keler-Bela, Op. 74, Overture Comique.	.40	.15	.75	1.00	1.25 1.50
Nº 22. do Op. 76, do Rakoczy.	.40	.20	1.00	1.25	1.50 1.75
Nº 23. do Op. 139, do Csokanay.	.40	.20	.75	1.00	1.25 1.50
Nº 24. Max Bruch, Op. 47, KOL NIDREI. (<i>Hebrew Melody.</i>)	.40	.15	.75	1.00	1.25 1.50
Nº 25. Emil Waldteufel, Op. 123, MELLO WALTZ.	.15	.10	.60	.80	1.00 —
Nº 26. a. Emil Waldteufel, Op. 113, BELLA MAZURKA.	.40	.15	1.00	1.25	1.50 1.75
b. Rafael Leonard, Op. 16, KING'S GUARD, GRAND MARCH.					
Nº 27. G. Verdi, Overture "La Forza del Destino."	.40	.20	1.00	1.25	1.50 1.75
10 Instruments: Viol. I, II, Viola, Bass, Flute, Clar. I, Cornets I, II, Tromb. Drums.					
14 do (<i>additional to above</i>) Cello, Clar. II, Horns I, II.					
16 do do Oboe, Bassoon, (extra Viol. I.)					
Grand Orchestra: do Piccolo, (Flute II), Oboe II, Bassoon II, Horns III, IV, Tromb. I, II, Tuba, Timpani, (Harp.)					

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		Dupl.	10	14	16	Grand		
		Piano	Parts	Inst.	Inst.	Orch.		
Nº 28.	Edv. Grieg, Lyric Pieces, Suite I. (Strings).	1.00	.50	.20	-	-	-	-
	Nº 1, Solitary Wanderer.							
	Nº 2, Elegy.							
	Nº 3, Valse.							
	Nº 4, Fairy Dance.							
	Nº 5, Folk Song.							
	Nº 6, Norwegian Dance.							
Nº 29.	Edv. Grieg, Lyric Pieces, Suite II. (Strings).	1.00	.50	.20	-	-	-	-
	Nº 1, Album Leaf.							
	Nº 2, Canon.							
	Nº 3, Poem Erotique.							
	Nº 4, Nocturne.							
Nº 30.	Edv. Grieg, Lyric Pieces, Suite III. (Strings).	1.00	.50	.20	-	-	-	-
	Nº 1, In my native Country.							
	Nº 2, Norwegian Dance.							
	Nº 3, Elegy.							
	Nº 4, Shepherd Boy.							
Nº 31.	Franz Doppler, Op. 19, Nocturne. . . . .		.50	.15	1.50	1.75	-	-
	Solo for Violin, Flute, Cello, (Horn or Clar.), with Strings.							
Nº 32.	C. Reinecke, Op. 93, "King Manfred," Prelude, Act V. . . . .		.40	.15	.90	1.20	1.50	-
	H. Paradis, Pastel-Menuet.							
Nº 33.	Ambr. Thomas, Overture to the Comic Opera, "The Carnival of Venice!" . . . . .		.50	.20	1.00	1.25	1.50	1.75
Nº 34.	Ed. Lassen, Op. 73, Balletmusic, "Love above all Magic." . . . .		.50	.20	1.00	1.25	1.50	1.75
Nº 35.	C. M. von Weber, Fantasie, Preciosa. . . . .		.50	.25	1.25	1.50	1.75	2.00
Nº 36.	E. Tavan, La Fête de Seville, Suite. . . . .		.50	-	1.25	1.50	1.75	2.00
Nº 37.	E. Waldteufel, Op. 116, Elena, Waltz. . . . .		.20	.10	.60	.80	1.00	1.15
Nº 38.	do Op. 126, Madeline, Waltz. . . . .		.20	.10	.60	.80	1.00	1.15
Nº 39.	do Op. 129, Les Cloches, (The Bells), Waltz. . . . .		.20	.10	.60	.80	1.00	1.15
Nº 40.	Joh. Strauss, Overture, "Die Fledermaus" (The Bat). . . . .		.50	.20	1.00	1.25	1.50	1.75
Nº 41.	C. Saint-Saëns, Grand Fantasie, Samson and Dalila. . . . .		.50	-	1.25	1.50	1.75	2.00
Nº 42.	Léo Delibes, Ballet, "La Source," Suite II. . . . .		.50	.20	1.25	1.50	1.75	2.00
	Nº 1, Marche de Caravane.							
	Nº 2, Scène. (Arrivée de Noureda.)							
	Nº 3, Scherzo Polka (Pas de Naila).							
	Nº 4, Scène et Pas D'Action.							
Nº 43.	Kistler, Cyrill, Prelude, Act III, Opera "Kunihild" . . . . .		.50	.15	1.00	1.25	1.50	1.75
	Gounod, Chas., Entr' Act, Opera "La Colombe."							
Nº 44.	Léo Delibes, Ballet, "La Source," Suite III. . . . .		.50	.20	1.25	1.50	1.75	2.00
	Nº 1, Introduction. Incantation et Romance.							
	Nº 2, Introduction et Mazurka.							
	Nº 3, Pas de la Guzla et Valse.							
	Nº 4, Marche Dansée et Final.							
Nº 45.	F. Mendelssohn, Op. 14, Rondo Capriccioso. . . . .		.50	.20	1.25	1.50	1.75	2.00
Nº 46.	Augusta Holmès, La Nuit, Andante amoroso. . . . .		.40	.15	.75	1.00	1.25	1.50
Nº 47.	Wagner-Wilhelmj, Siegfried Paraphrase. . . . .		.50	.15	1.00	1.25	1.50	-
Nº 48.	Chas. Gounod, (Tavan-Jungnickel) Grand Fantasie, "Faust" . . . . .		.50	-	1.25	1.50	1.75	2.00

To be continued.

10 Instruments: Violin, I, II, Viola, Bass, Flute, Clarinet I, Cornets I, II, Trombone, Drums.

14 do (additional to above) Cello, Clar. II, Horns I, II.

16 do do Oboe I, Bassoon I. (Extra Viol.)

Grand Orchestra: do Flute II, Oboe II, Bassoon II, Horns III, IV, Trombones I, II, Tuba, Tympani, (Harp), etc.

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