CARL FISCHER
ERFORMANCE
SERIES

Concert Band

Grade 3

Slavonic Dance No. 8 Antonin Dvořák

Arranged by

Andrew Balent

CPS106 INSTRUMENTATION

Full Score	1
Flute 1	.4
Flute 2	.4
Oboe	2
Clarinet 1 in Bb	4
Clarinet 2 in Bb	4
Clarinet 3 in Bb	4
Bass Clarinet in Bb	2
Bassoon	2
Alto Saxophone 1 in Eb	2
Alto Saxophone 2 in Eb	2
Tenor Saxophone in Bb	
Baritone Saxophone in Eb	
Trumpet 1 in B	
Frumpet 2 in Bb	
Frumpet 3 in Bb	
Horn 1 in F	
Horn 2 in F	
Trombone 1	
Trombone 2	
Euphonium T.C. in Bb	
Euphonium B.C	
Tuba	
Mallet Percussion	
Bells	
Timpani	1
Percussion 1	.2
Snare Drum, Bass Drum	
Percussion 2	
Crash Cymbals, Trianale	

Program Notes

Dvorak's *Slavonic Dances*, Opus 46, were written as piano duets in 1878 and later were orchestrated. They reflect the spirit, mood, and rhythmic vitality and excitement of Slavonic folk music but were original works by Dvorak. There are two sets of eight dances. This arrangement is of number eight from the first set.

Performance suggestions:

- 1) Rhythm is a vital ingredient of the dance. Maintain a vigorous tempo from the beginning.
- 2) Emphasize the dynamic contrasts between the fortissimo and piano sections.
- 3) From m. 41 gradual build in intensity to the ff at m. 65.
- 4) Bring out the low brass at m. 65.
- 5) From m. 73 there is a gradual *diminuendo* but carefully maintain the tempo until m. 100 where there is a *ritardando* leading to the *da capo*.
- 6) Again at m. 162 there is a gradual diminuendo and ritardando leading to the final presto at m. 164.

Performance Time: 4:30

About the Arranger

Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over 25 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians. Mr. Balent taught elementary through high school levels for 30 years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe and South America.

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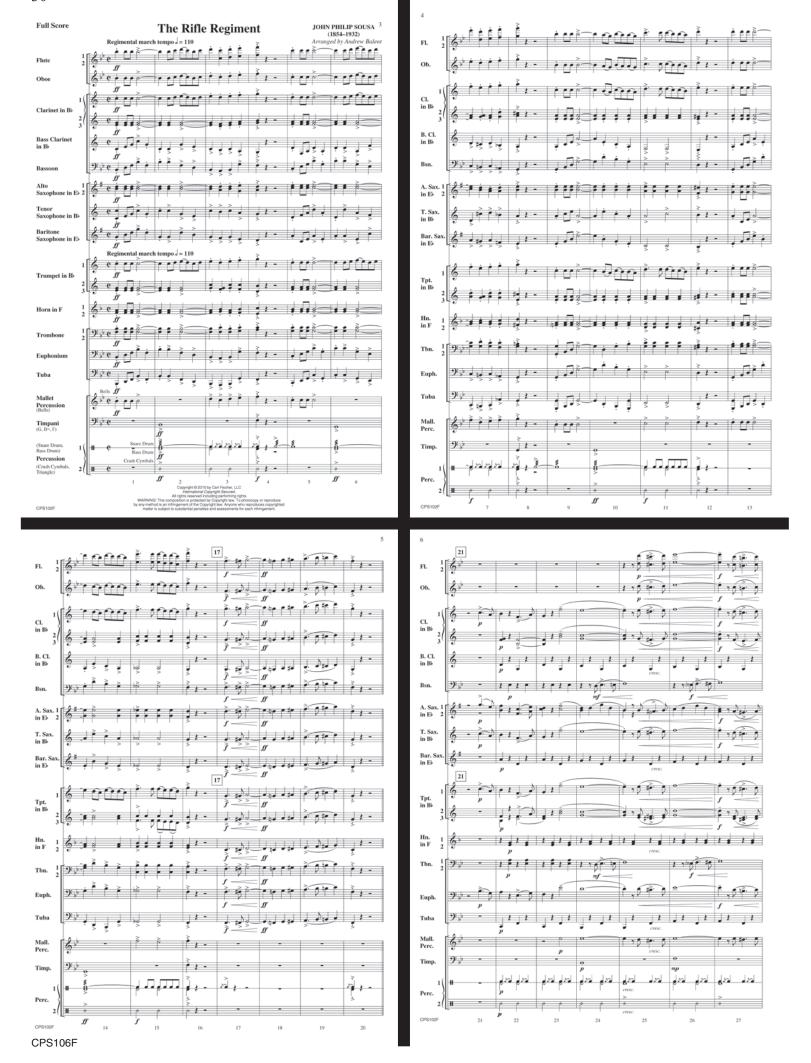


























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- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
- Expanded percussion writing, within reason, for maturing students
- Careful selection of keys and degree of difficulty for advancing musicians

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