

Antonín Dvorák  
Slavonic Rhapsody No. 3 in Ab Major

Fagott I.

Andante maestoso.

15

*p* *fz* *pp* *fz* *dimin. p* *pp*

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

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

Allegro assai.

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

*fp*

*cresc.* *f* *f*

10 *poco a poco ritard.* Clar. I. *molto ritard. in tempo*

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

*f* *p* *bb*

*bb* *cresc.*

*f* *18*

### Fagott I.

**B** 1 2 4 1

*f* *fz* *mf*

*f* *f* *ff grandioso*

*p*

7 **C** *p* *p cresc.*

*f* 22

*p* *f* *p cresc.*

*f* *fz* *dimin.* *p* 5

*poco a poco ritard. molto ritard.* 7 5 2

*pp* **D** *pp* *f* **Allegro assai, quasi Tempo I.**

**Meno Allegro.** *poco a poco ritard.* **E** 6

*pp* 8 9 *p*

*fz* *fz* *f* *fz* *dimin.* *p*

**F** *dolce* *fz* *fz*

*cresc.* *ff grandioso*

### Fagott I.

*f*  
*ff*  
*poco ritard.*  
*ff*

### G Poco Andante.

*fpp*  
*p*  
*fz*  
*pp*  
*cresc.*  
*mf*

### Allegro assai.

*ritard.*  
*p*  
*cresc.*  
*f*  
*fz*  
*cresc.*  
*fz*  
*f*  
*cresc.*  
*ff*  
*f*  
*poco ritard.*

# Fagott I.

Meno mosso.

**I** *p* *cresc.*

*f* *p* **3**

*ritard.* *dimin.* *pp* **Più mosso.** *in tempo* **Poco Andante.** *rit.* *fz*

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

*dimin.* *p* *pp*

*p molto cresc. e string.* *ff grandioso*

**Allegro.** *poco a poco crescendo* *p*

*f* *molto cresc.* *ff*

*ff*

*bb*

*ritard.* *f* *f* *f*

**Quasi Andante.** *Viertel wie früher Halbe.* *pp* *f* *p* *pp* *ff*



### Fagott II.

**B** 1 2 4 1

*f* *fz* *mf*

*f* *f* *ff* *grandioso*

*p* *p*

**C** 7

*p cresc.* *f*

**Solo** 5 15

*pp* *p*

2

*f* *p* *cresc.* *fz*

*fz* *dimin.*

**D** 5 7

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

*poco a poco ritard. molto ritard. Meno Allegro.* *poco a poco ritard.*

5 2 8

**E** *Allegro assai quasi Tempo I.* 4

12 *f*

**F** 3 8 *grandioso*

*pcresc. molto* *ff*

# Fagott II.

The musical score for Bassoon II consists of 24 measures, divided into three sections: **F**, **G**, and **H**.

- Section F:** Measures 1-10. The music is in a 2/4 time signature with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *fz*, *ff*, and *poco ritard.* A fermata is placed over the final note of measure 10.
- Section G:** Measures 11-18. The tempo is marked **Poco Andante.** The key signature changes to two flats. The music is primarily composed of quarter and half notes. Dynamics include *fpp*, *p dim.*, *fz*, and *mf*. A *ritard.* marking is present at the end of measure 18.
- Section H:** Measures 19-24. The tempo is marked **Allegro assai.** The key signature changes to two sharps. The music is more rhythmic, featuring eighth and sixteenth notes. Dynamics include *p*, *cresc.*, and *f*. The section concludes with a *poco ritard.* marking and a fermata over the final note.

# Fagott II.

**I** **Meno mosso.**

*p* *cresc.*

*f* *pp* *ritard.* **Più mosso quasi Tempo I.** *in tempo* 7 8 *ritard.*

**K** **Poco Andante.**

1 *fz* *fz* *cresc.* *fz* *fz*

*mf* *dimin.* *p* *pp*

*p* *molto cresc. e stringendo* *grandioso* *ff*

**L** **Allegro.** *poco a poco crescendo*

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

*ff* *3* *3*

*ritard.* *f* *f* *f*

**Quasi Andante.** Viertel wie früher Halbe.

*pp* *f* *p* *pp* *tr.* *2* *2* *ff*