

Antonin Dvorák

(1841 – 1904)

Slavonic Dance No.2

Dumka (Opus 46)

Arranged for Guitar Orchestra

by

Andrew Forrest

Dvorák produced two sets of eight Slavonic Dances in response to a request from a publisher to produce something similar to Brahms' popular 'Hungarian Dance'. The first set of dances, from which this dance is taken, were originally composed for piano duet in 1878, though Dvorák commenced orchestrating them before the set was complete. They are based rhythmically on characteristic Czech dances (Furiant, Polka, Sousedská and Skocná) but the musical material is Dvorák's own.

In the event of a public performance, please include the arranger's name on the programme.

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Dumka (Opus 46)

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Allegretto scherzando

Requinto *f p dolce legato cresc. dim.*

Guitar 1 *f p dolce legato cresc. dim.*

Guitar 2 *f p dolce legato cresc. dim.*

Guitar 3 *f p dolce legato cresc. dim.*

Bass Guitar *f p dolce legato cresc. dim.*

8
Rqt *cresc. dim. cresc.*

Gtr 1 *cresc. cresc.*

Gtr 2 *cresc. dim. cresc.*

Gtr 3 *cresc. dim. cresc.*

Bass *cresc. dim. cresc.*

A

15 rit.----- Allegro vivo

Rqt
Gtr 1
Gtr 2
Gtr 3
Bass

dim. *pp* *p* *cresc.* *mf cresc.*

dim. *pp* *p* *cresc.* *mf cresc.*

dim. *pp* *p* *cresc.* *mf cresc.*

dim. *pp* *p* *cresc.* *mf cresc.*

23

Rqt
Gtr 1
Gtr 2
Gtr 3
Bass

f *ff grandioso*

f *ff grandioso*

f *ff grandioso*

f *ff grandioso*

32

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

fz *mp*

fz *p*

fz *mp*

fz *p*

fz *p*

39

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

cresc. *cresc.*

cresc. *cresc.*

cresc. *cresc.*

cresc. *cresc.*

cresc. *cresc.*

44 B

Rqt
f *p*

Gtr 1
f *mp*

Gtr 2
f *pp*

Gtr 3
f *pp*

Bass
f *pp*

49 *poco rit.*.....

Rqt
cresc. *f* *dim.*

Gtr 1
cresc. *f* *dim.*

Gtr 2
cresc. *f* *dim.*

Gtr 3
cresc. *f* *dim.*

Bass
cresc. *f* *dim.*

C **Tempo I**

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

Gtr 1 *f* *dim.* *p* *p cresc.*

Gtr 2 *f* *dim.* *p* *p cresc.*

Gtr 3 *f* *dim.* *p* *p cresc.*

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

60 **rit.** **a tempo**

Rqt *dim.* *pp* *p espress.* *cresc.* *dim.*

Gtr 1 *dim.* *pp* *p espress.* *cresc.* *dim.*

Gtr 2 *dim.* *pp* *p espress.* *cresc.* *dim.*

Gtr 3 *dim.* *pp* *p espress.* *cresc.* *dim.*

Bass *dim.* *pp* *p espress.* *cresc.* *dim.*

65

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

cresc.

dim.

pp

mp

dim.

pp

pp

cresc.

dim.

pp

rit......

D Allegro vivo

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

fz

fz

fz

p cresc. poco a poco

p cresc. poco a poco

76

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

Gtr 1 *f* *dim.* *p* *cresc.*

Gtr 2 *f* *fz fz* *p* *cresc.*

Gtr 3 *f cresc.* *fz fz* *p* *cresc.*

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

81

Rqt *ff grandioso* *ffz*

Gtr 1 *ff grandioso* *ffz*

Gtr 2 *ff grandioso* *ffz*

Gtr 3 *ff grandioso* *sf*

Bass *ff grandioso* *sf*

86

Rqtd

Gtr 1

Gtr 2

Gtr 3

Bass

p *p sempre*

p *mf*

p *mf*

p *p sempre*

p *p sempre*

91

Rqtd

Gtr 1

Gtr 2

Gtr 3

Bass

E

sf *sf* *cresc.* *ff grandioso*

sf *sf* *cresc.* *ff grandioso*

sf *sf* *cresc.* *ff grandioso*

sf *sf* *cresc.* *ff grandioso*

sf *sf* *cresc.* *ff grandioso*

96

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

102

Rqt

pp

Gtr 1

mf

Gtr 2

pp

Gtr 3

pp

Bass

pp

108 **poco ritard.** **F** **Meno mosso**

Rqt
Gtr 1
Gtr 2
Gtr 3
Bass

cresc. *dim.*
p espress. *cresc.* *dim.*
p espress. *cresc.* *dim.*
cresc. *dim.*
cresc. *dim.*

113 **Quasi andante** **più rit.**

Rqt
Gtr 1
Gtr 2
Gtr 3
Bass

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

G Allegretto scherzando, quasi Tempo I

Rqt *p espress.* *cresc.*

Gtr 1 *p espress.* *cresc.*

Gtr 2 *p espress.* *cresc.*

Gtr 3 *p.* *cresc.*

Bass *p.* *cresc.*

rit..... A tempo

126 Rqt *dim.* *pp* *cresc.* *tr*

Gtr 1 *dim.* *p*

Gtr 2 *dim.* *pp* *pp espress.* *cresc.* *dim.*

Gtr 3 *dim.* *pp* *pp espress.* *cresc.*

Bass *dim.* *cresc.* *dim.*

131

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

cresc.

dim. pp

rit.....

tr

H Più mosso, (allegro vivo)

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

f

143

Rqt
cresc. *ff grandioso*

Gtr 1
cresc. *ff grandioso*

Gtr 2
cresc. *ff grandioso*

Gtr 3
cresc. *ff grandioso*

Bass
cresc. *ff grandioso*

150

Rqt
ff

Gtr 1
ff

Gtr 2
ff

Gtr 3
ff

Bass
ff

156

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

p *cresc.*

p cresc.

p *cresc.*

p *cresc.*

p *cresc.*

I

162

poco ritard.....

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

ff cresc. *dim.*

ff cresc. *dim.* *p*

ff cresc. *dim.* *p*

ff cresc. *dim.* *p*

ff *cresc.* *dim.* *p*

169 J Più mosso poco a poco rit..

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

pp tranquillo

dim.

p

pp

p

pp

p

176

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

dim.

pp

dim.

pp

dim.

p dim.

pp

pp

pp

Requinto

Slavonic Dance No.2

Arranged for guitar ensemble
by Andrew Forrest

Antonin Dvorák
(1841 – 1904)

Allegretto scherzando

Musical notation for measures 1-8. The piece begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure starts with a forte (*f*) dynamic. The melody features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The dynamics transition to piano (*p*) with the instruction *dolce legato*. The piece concludes with a crescendo (*cresc.*) and a decrescendo (*dim.*).

Musical notation for measures 9-16. Measure 9 is marked with a Roman numeral VII. The dynamics include *cresc.*, *dim.*, *cresc.*, and *dim.*. The notation includes various fingerings and a *rit.* (ritardando) marking at the end of the section.

Musical notation for measures 17-24. Measure 17 is marked with a Roman numeral II and a box labeled 'A'. The tempo changes to **Allegro vivo**. Dynamics include *pp*, *p*, *cresc.*, and *mf cresc.*.

Musical notation for measures 25-33. Measure 25 is marked with a Roman numeral IV. Dynamics include *f*, *ff grandioso*, *cresc.*, *dim.*, and *fz*. The notation includes various fingerings and accents.

Musical notation for measures 34-40. Measure 34 is marked with a Roman numeral IV. The dynamic is *mp*. The notation includes various fingerings and a *cresc.* marking.

Musical notation for measures 41-50. Measure 41 is marked with a Roman numeral VI and a box labeled 'B'. The tempo is *marc.* (marcato). Dynamics include *cresc.*, *f*, *p*, and *cresc.*. The notation includes various fingerings and a *2* (second ending) marking.

Musical notation for measures 51-57. Measure 51 is marked with a box labeled 'C' and the tempo **Tempo I**. The tempo change is indicated by *poco rit.* (poco ritardando). Dynamics include *f dim.*, *f*, *dim.*, and *p*. The notation includes various fingerings and a circled 4 (4th ending) marking.

Musical notation for measures 58-64. Measure 58 is marked with a Roman numeral III. Dynamics include *p cresc.*, *dim.*, *pp*, and *2*. The notation includes various fingerings, a *tr* (trill) marking, and a circled 3 (3rd ending) marking.

66 *cresc.* *rit.....* *dim.* *pp*

D *Allegro vivo*
p cresc. poco a poco

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

81 *ff grandioso* *ffz* *p*

88 *p i m* *p sempre* *sf* *sf*

93 *cresc.* *ff grandioso*

98 *pp*

poco ritard..... **F** *Meno mosso*
cresc. *dim.*

Quasi andante *più rit.....*
p dim. *pp* *dim.*

G Allegretto scherzando, quasi Tempo I rit..... VII

p espress. *cresc.* *dim.* *pp*

A tempo

128

cresc. *cresc.*

H Più mosso, (allegro vivo)

134

dim. *pp* *f*

140

cresc. *ff grandioso*

147

ff

152

p *cresc.*

157

p *cresc.*

I poco ritard. **J** Più mosso

ff cresc. *dim.*

poco a poco rit..

175

pp tranquillo *dim.* *pp*

Guitar 1

Slavonic Dance No.2

Arranged for guitar ensemble
by Andrew Forrest

Antonin Dvorák
(1841 – 1904)

Allegretto scherzando

II
f *p dolce legato* *cresc.* *dim.*

8 I VII V *cresc.* *cresc.*

15 ½CVII rit. **A** Allegro vivo II *dim.* *pp* *p* *cresc.*

21 *mf cresc.* *f* *ff grandioso* V

28 *cresc.* *dim.* *fz* 4

38 IV II *p* *cresc.* *marc.* *cresc.* *f* *mp*

B tranquillo I *cresc.*

51 poco rit. **C** Tempo I V *f* *dim.* *f* *dim.*

57 rit. VII a tempo *p* *p* *cresc.* *dim.* *pp*

64 **V** **IV** rit.....
 Musical notation for measures 64-75. Includes dynamics: *mp*, *dim.*, *pp*.

D **V** $\frac{1}{2}CV$
 Allegro vivo
 Musical notation for measures 76-82. Includes dynamics: *p cresc. poco a poco*, $\textcircled{4}$.

76 **III**
 Musical notation for measures 83-87. Includes dynamics: *f*, *dim.*, *p*, *cresc.*, *ff grandioso*.

83 $\frac{1}{2}CV$ **I** *marc.*
 Musical notation for measures 88-90. Includes dynamics: *ffz*, *p*, *mf*.

91 **E** **IV**
 Musical notation for measures 91-96. Includes dynamics: *cresc.*, *ff grandioso*.

97 **II**
 Musical notation for measures 97-102. Includes dynamics: *mf marc.*

103 *poco ritard.....*
 Musical notation for measures 103-108.

F **Meno mosso** **Quasi andante** **più rit.....**
 Musical notation for measures 109-117. Includes dynamics: *p espress. cresc.*, *dim.*, *p dim.*, *pp*, *dim.*

G **Allegretto scherzando, quasi Tempo I**
 Musical notation for measures 118-124. Includes dynamics: *p espress.*, *cresc.*

126 *rit.*..... **A tempo** **V**
dim. **2** *p*

134 *rit.*..... **H** **Più mosso, (allegro vivo)**
I *f*

142 $\frac{1}{2}$ CIII **II**
cresc. **ff grandioso**

149 **I** *tr* *tr*
ff

155 *tr* *tr* *p cresc.*

161 **I** *ff cresc.* *dim.*

167 **II** **J** **Più mosso** *tr* *tr* *p* $\frac{\#}{010}$

174 **I** *dim.* *tr* *pp*

Guitar 2

Slavonic Dance No.2

Arranged for guitar ensemble
by Andrew Forrest

Antonin Dvorák
(1841 – 1904)

Allegretto scherzando

I
f *p dolce legato* *cresc.* *dim.*

8 *cresc.* *dim.* *cresc.*

15 *rit.* **A** **Allegro vivo**
dim. *pp* *p* *cresc.*

22 *mf cresc.* *f* *ff grandioso*

30 *fz* *mp*

38 *cresc.* *cresc.* *f*

B *pp* *cresc.*

51 *poco rit.* **C** **Tempo I**
f dim. *f* *dim.* *p*

58 *rit.* *a tempo*
p cresc. *dim.* *pp* *p espress. cresc.* *dim.*

65 rit..... **D** Allegro vivo

pp p cresc. poco a po fz

Detailed description: This musical staff begins at measure 65. It features a melodic line with a slur over the first four measures. The tempo marking 'Allegro vivo' is enclosed in a box. The dynamics start at *pp* and gradually increase through *p* to *fz*. The key signature has one sharp (F#).

73

fz f fz fz p cresc.

Detailed description: This staff continues from measure 73. It contains several slurs and accents. The dynamics fluctuate between *fz* and *f*, then drop to *p* before a *cresc.* marking. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. The key signature remains one sharp.

81

ff grandioso ffz p

Detailed description: This staff starts at measure 81. It features a wide slur over the first six measures. The dynamics are *ff grandioso*, followed by *ffz* and then *p*. The key signature is one sharp.

87 marc.

mf sf sf cresc.

Detailed description: This staff begins at measure 87. It includes slurs and accents. The dynamics are *mf*, *sf*, *sf*, and *cresc.*. The key signature is one sharp.

E

ff grandioso

Detailed description: This staff starts at measure 95. It consists of a series of chords with slurs and accents. The dynamic is *ff grandioso*. The key signature is one sharp.

101

pp

Detailed description: This staff begins at measure 101. It features chords with slurs and accents. The dynamic is *pp*. The key signature is one sharp.

108 poco ritard..... **F** Meno mosso

p espress. cresc. dim.

Detailed description: This staff starts at measure 108. It includes slurs and accents. The tempo marking 'Meno mosso' is boxed. The dynamics are *p espress. cresc.* followed by *dim.*. The key signature is one sharp.

114 Quasi andante

p dim. pp dim. più rit.....

Detailed description: This staff begins at measure 114. It features a melodic line with slurs and accents. The tempo marking 'Quasi andante' is present. The dynamics are *p dim.*, *pp*, and *dim.*. The tempo marking 'più rit.....' is at the end. The key signature is one sharp.

G Allegretto scherzando, quasi Tempo I rit.....

p espress. *cresc.* *dim.*

127 A tempo I

pp *pp espress. cresc.* *dim.* *cresc.*

134 **H** Più mosso, (allegro vivo)

dim. pp *f*

140 ½ CIII-----7

cresc. *ff grandioso*

146

ff

153

p

160 **I**

cresc. *ff cresc.* *dim.*

167 poco ritard..... **J** Più mosso

p *dim.* *pp*

175 poco a poco rit..

dim. *p dim.*

Guitar 3

Slavonic Dance No.2

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Antonin Dvorák
(1841 – 1904)

Allegretto scherzando

f *p dolce legato* *cresc.* *dim.*

8 *cresc.* *dim.* *cresc.*

15 *rit.....* **A** **Allegro vivo** *dim.* **pp** **p** *cresc.* **mf** *cresc.*

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

31 **fz** **p**

39 **B** *cresc.* *cresc.* **f** **pp**

46 *cresc.*

51 **C** **Tempo I** *poco rit.....* **f** *dim.* **f** *dim.*

57 *rit.....* **a tempo** **p** **p** *cresc.* *dim.* **pp** **p espress. cresc.**

65 rit..... **D** Allegro vivo

pp *p cresc. poco a poco* *fz*

73

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

79

cresc. *ff grandioso*

83

sf *p*

88

p sempre *cresc.*

E 1/2 CI-----

ff grandioso

101

pp

106 poco ritard.....

p

F Meno mosso

cresc. *dim.*

114 Quasi andante più rit.....

p dim. *pp* *dim.*

G Allegretto scherzando, quasi Tempo I rit.....

p. *cresc.* *dim.* *pp*

128 **A tempo** rit.....

pp espress. cresc. *cresc.* *dim. pp*

H Più mosso, (allegro vivo)

f *cresc.*

144 **III** ½CIII-----

ff grandioso *ff*

152 ½CIII----- 1

p

160 **I**

cresc. *ff* *cresc.* *dim.*

166 **poco ritard.....**

p *dim.*

J Più mosso poco a poco rit..

pp *p* *dim.*

178

pp

Bass Guitar

Slavonic Dance No.2

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Antonin Dvorák
(1841 – 1904)

Allegretto scherzando

Musical notation for measures 1-6. The piece begins with a forte (**f**) dynamic. The tempo is *Allegretto scherzando*. The notation includes a repeat sign and a first ending bracket. Dynamics include *p dolce legato* and *cresc.*

Musical notation for measures 7-13. Dynamics include *dim.*, *cresc.*, and *dim.*

Musical notation for measures 14-21. Measure 14 is marked *cresc.*. Measure 15 is marked *rit.....*. Measure 16 is marked *dim.*. Measure 17 is marked *pp*. Measure 18 is marked *p*. Measure 21 is marked *cresc.*. Section **A** *Allegro vivo* begins at measure 17.

Musical notation for measures 22-28. Measure 22 is marked *mf cresc.*. Measure 25 is marked *f*. Measure 28 is marked *ff grandioso*.

Musical notation for measures 29-35. Measure 35 is marked *fz* and *p*.

Musical notation for measures 36-42. Measure 42 is marked *cresc.*. Measure 43 is marked *cresc.*.

Musical notation for measures 43-49. Section **B** begins at measure 43. Measure 44 is marked *f*. Measure 45 is marked *pp*. Measure 49 is marked *cresc.*

Musical notation for measures 50-56. Measure 50 is marked *poco rit.....*. Measure 51 is marked *f*. Measure 52 is marked *dim.*. Measure 53 is marked *f*. Measure 54 is marked *dim.*. Section **C** *Tempo I* begins at measure 51.

Musical notation for measures 57-63. Measure 57 is marked *p*. Measure 58 is marked *p*. Measure 59 is marked *cresc.*. Measure 60 is marked *dim.*. Measure 61 is marked *pp*. Measure 63 is marked *a tempo*.

65 *cresc.* *rit.* **D** *Allegro vivo*
dim. *pp* *p cresc. poco a poco*

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

80 *ff grandioso* *sf* *p*

87 *p sempre* *cresc.*

E *ff grandioso*

101 *pp*

108 *poco ritard.* **F** *Meno mosso*
cresc. *dim.*

Quasi andante *più rit.*
 114 *p dim.* *pp* *dim.*

G Allegretto scherzando, quasi Tempo I

p. *cresc.* *dim.* rit.....

128 **A tempo**

cresc. *dim.* *cresc.* *dim. pp* rit.....

135 **H** Più mosso, (allegro vivo)

f

142

cresc. *ff grandioso*

149

ff

158

I
p *cresc.* *ff* *cresc.* *dim.*

167

p poco ritard..... **J** Più mosso *pp*

174

poco a poco rit..
dim. *pp*