

Antonin Dvorák

(1841 – 1904)

Slavonic Dance No.8

Furiant (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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Presto

Requinto *ff*

Guitar 1 *ff*

Guitar 2 *ff*

Guitar 3 *ff*

Bass Guitar *ff*

9 *espress.*

Rqt *p dolce*

Gtr 1 *mp espressivo, dolce*

Gtr 2 *p dolce*

Gtr 3 *p dolce*

Bass *p dolce*

A

Rqt *ff*

Gtr 1 *ff*

Gtr 2 *ff*

Gtr 3 *ff*

Bass *ff*

25

Rqt *mp*

Gtr 1 *p* *mp*

Gtr 2 *p*

Gtr 3 *p*

Bass *p*

B

Musical score for section B, measures 1-8. The score is in 2/4 time and B-flat major. It features five staves: Rqt, Gtr 1, Gtr 2, Gtr 3, and Bass. The Rqt part has a melodic line with slurs and accents, alternating between *ff* and *p*. Gtr 1 plays a similar melodic line with slurs and accents, alternating between *ff* and *p*. Gtr 2 provides harmonic support with chords and slurs, alternating between *ff*, *p*, and *pp*. Gtr 3 plays a rhythmic accompaniment with slurs and accents, alternating between *ff* and *pp*. The Bass part has a simple rhythmic accompaniment with slurs and accents, alternating between *ff* and *p*.

C

Musical score for section C, measures 9-13. The score is in 2/4 time and B-flat major. It features five staves: Rqt, Gtr 1, Gtr 2, Gtr 3, and Bass. The Rqt part has a melodic line with slurs and accents, alternating between *fp* and *pp*. Gtr 1 plays chords with slurs and accents, alternating between *pp* and *fp*. Gtr 2 provides harmonic support with chords and slurs, alternating between *fp* and *fz*. Gtr 3 plays a rhythmic accompaniment with slurs and accents, alternating between *pp*, *fz*, and *p*. The Bass part has a simple rhythmic accompaniment with slurs and accents, alternating between *pp*, *fz*, and *p*.

50

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

pp

pp

fp *cresc. molto*

fp *cresc. molto*

fz *fp* *fz* *p* *cresc. molto*

fz *fz* *fz* *p* *cresc. molto*

58

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

cresc. molto

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

D

Rqt *ff* *grandioso* *p* *To Coda* \ominus

Gtr 1 *ff* *grandioso*

Gtr 2 *ff* *grandioso*

Gtr 3 *ff* *grandioso*

Bass *ff* *grandioso*

73

Rqt *dim.* *p* *dim.*

Gtr 1 *dim.* *p* *dim.*

Gtr 2 *dim.* *p* *dim.*

Gtr 3 *dim.* *p* *dim.*

Bass *dim.* *p* *dim.*

81

E

Rqt *pp* *p dolce*

Gtr 1 *pp* *pp dolce*

Gtr 2 *pp* *pp dolce*

Gtr 3 *pp* *pp dolce*

Bass *pp* *pp dolce*

90

Rqt *dim.*

Gtr 1 *pp*

Gtr 2 *pp*

Gtr 3 *pp*

Bass *pp*

99

Rqt

pp *p*

F

Gtr 1

pp sempre

Gtr 2

pp sempre

Gtr 3

pp sempre

Bass

pp sempre

107

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

3

114

Rqt

sempre più p

Gtr 1

sempre più p

Gtr 2

sempre più p

Gtr 3

sempre più p

Bass

sempre più p

121

Rqt

poco ritard ----- **D.C. al Coda**

pp

Gtr 1

pp

Gtr 2

pp

Gtr 3

pp

Bass

pp

Coda
128

Musical score for measures 128-134. The score is for five instruments: Rqt (Right Quartet), Gtr 1 (Guitar 1), Gtr 2 (Guitar 2), Gtr 3 (Guitar 3), and Bass. The key signature is one flat (B-flat). The dynamics are marked as *ff* (fortissimo) for the first three measures and *ff grandioso* for the final measure. The Rqt part features a melodic line with a long slur over the final measure. The guitar parts have rhythmic accompaniment with slurs and accents. The bass part provides a steady accompaniment.

135

Musical score for measures 135-139. The score is for five instruments: Rqt, Gtr 1, Gtr 2, Gtr 3, and Bass. The key signature is one flat. The dynamics are marked as *dim.* (diminuendo) for all parts. The Rqt part has a melodic line with a long slur. The guitar parts have rhythmic accompaniment with slurs and accents. The bass part provides a steady accompaniment.

141 G

Rqt
p *ff* *p* *ff* *p* *ff* *p* *ff* *sempre*

Gtr 1
p *ff* *p* *ff* *p* *ff* *p* *ff* *sempre*

Gtr 2
p *ff* *p* *ff* *p* *ff* *p* *ff* *sempre*

Gtr 3
p *ff* *p* *ff* *p* *ff* *p* *ff* *sempre*

Bass
p *ff* *p* *ff* *p* *ff* *p* *ff* *sempre*

149

Rqt
sempre dim.

Gtr 1
sempre dim.

Gtr 2
sempre dim.

Gtr 3
sempre dim.

Bass
sempre dim.

H

Rqt: *p* *dim. dolce* *pp dolce*

Gtr 1: *p* *dim. dolce* *pp* *dolce*

Gtr 2: *p* *dim. dolce* *pp* *dolce*

Gtr 3: *p* *dim.* *pp*

Bass: *p* *dim.* *pp*

163

I

Rqt: *pp*

Gtr 1: *pp dolce* *pp*

Gtr 2: *pp*

Gtr 3: *pp dolce* *pp*

Bass: *pp*

170

Rqt

p dolce

Gtr 1

pp sempre

Gtr 2

Gtr 3

Bass

Poco a poco meno mosso

178

Rqt

dim. molto p

J

Gtr 1

dim. molto pp

Gtr 2

dim. molto pp

Gtr 3

dim. molto pp

Bass

dim. molto pp

186 *Più ritard*

Rqt *sempre dim.*

Gtr 1 *sempre dim.*

Gtr 2 *sempre dim.*

Gtr 3 *sempre dim.*

Bass *sempre dim.*

194 *Presto*

Rqt *ff*

Gtr 1 *ppp* *ff*

Gtr 2 *ppp* *ff*

Gtr 3 *ppp* *ff*

Bass *ppp* *ff*

Requinto

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Presto *V*

ff

9 *espress.* **A** *nat.* **ff**

19 *p* *pont. poco* **V** *mp* ③

28 **VII** *nat.* ② ③ **ff** > *p* **B**

37 *ff* *p* ③ *fp* **VIII** *fp* **C**

46 **CI** *pp* *pp* *pp cresc. molto* **D**

59 *f* *cresc.* *ff grandioso*

70 *dim.* **To Coda** *V* *p dim.*

79 **II** *pp* **E** *V* *II* *p dolce*

90

dim. *pp*

F

p

115

pp poco ritard . . . D.C. al Coda

sempre più *p*

Coda

128

ff *ff* *ff* *ff* grandioso

136

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

G

145

ff *p* *ff* sempre *sempre dim.*

154

p pont. (poco) *dim. dolce* *pp dolce*

H

163

pp *p dolce*

I

176

dim. molto *p*

J

190

sempre dim. *ff*

Più ritard . . . Presto

Guitar 1

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Presto

ff *mp espressivo, dolce*

10 *ff nat.* **A**

19 *p* *nat.*

29 *mp* *ff* *p* *ff* **B** *pont. poco*

38 *p* *pp* *pp* **C** *CVI*

49 *fp* *fp cresc. molto* *p cresc. molto* **D** *I*

60 *f* *cresc.* *ff grandioso*

70 *dim.* *p dim.* **To Coda**

79 *pp* *pp dolce* **E**

88 *pp*

98 **F** **V**
 Musical notation for measures 98-107. Includes dynamic marking *pp sempre*.

108
 Musical notation for measures 108-117. Includes dynamic marking *sempre più p*.

118 **poco ritard** **D.C. al Coda**
 Musical notation for measures 118-127. Includes dynamic marking *pp* and a 4-measure rest.

Coda

128
 Musical notation for measures 128-136. Includes dynamic markings *ff* and *ff grandioso*.

137 **G**
 Musical notation for measures 137-146. Includes dynamic markings *dim.*, *p*, *ff*, and *ff p*.

147
 Musical notation for measures 147-156. Includes dynamic markings *ff sempre* and *sempre dim.*.

H **III**
 Musical notation for measures 157-164. Includes dynamic markings *p*, *dim.*, *pp*, and *pp dolce*. Includes marking *pont. (poco)* and *dolce*.

165 **I**
 Musical notation for measures 165-175. Includes dynamic markings *pp* and *pp sempre*. Includes marking *pont. (poco)*.

176 **Poco a poco meno mosso** **V** **J**
 Musical notation for measures 176-184. Includes dynamic markings *dim. molto* and *pp*.

185 **II** **Più ritard**
 Musical notation for measures 185-192. Includes dynamic marking *sempre dim.*.

193 **Presto** **rasg.**
 Musical notation for measures 193-200. Includes dynamic markings *ppp* and *ff*.

Guitar 2

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Presto

III
ff *p dolce*

10 **A** I nat. *ff*

19 pont. poco *p*

28 nat. **B** *ff > p pp ff >*

38 **C** *p pp fp fz fp fz*

48 I *fp fp cresc. molto p cresc. molto*

59 **D** *f cresc. ff grandioso*

68 **To Coda** \oplus *dim. p dim.*

78 **E** *pp pp dolce*

87 *pp*

95

F

pp sempre

113

sempre più p

121

poco ritard ----- **D.C. al Coda**

pp

Coda

128

ff ff ff ff grandioso

138

G

dim. p ff p ff p ff p

147

ff sempre sempre dim.

H

pont. (poco) pont. (poco)

p dim. dolce pp dolce

164

I

2 nat.

pp

171

178

J

Poco a poco meno mosso

dim. molto pp

187

Più ritard -----

sempre dim.

194

Presto

ppp ff

Guitar 3

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Presto

A nat.

B *p*

C *ff* *p* *pp* *ff*

D *pp* *fz* *p* *fz* *fp* *fz* *p* *cresc. molto* *f* *cresc.* *ff grandioso* *To Coda* *dim.*

E *p* *dim.* *pp dolce* *pp*

98 F

pp sempre

108

sempre più p

118 *poco ritard* ----- **D.C. al Coda**

pp

Coda

128 $\frac{1}{2}$ CIII

ff *ff* *ff* *ff grandioso*

136 G

dim. *p* *ff* *p*

143

ff *p* *ff* *p* *ff sempre* *sempre dim.*

153 H

p *dim.* *pp*

163 I

pp dolce *pp*

172 *Poco a poco meno mosso*

182 J *Più ritard*

dim. molto *pp* *sempre dim.*

192 *Presto*

ppp *ff rasg.*

Bass Guitar

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Presto

10 **A** *ff* *p dolce* nat. *ff*

19 *p* **B**

28 *ff* *p* *ff* **C**

38 *p* *pp* *fz* *p*

47 *fz* *fz* *fz* *fz* *fz*

56 *p* *cresc. molto* *f* *cresc.*

D *ff grandioso* *To Coda*

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

82 *pp dolce* **E**

92 *pp*

102 F

pp *sempre*

112

sempre più p

120 *poco ritard* D.C. al Coda

pp

\oplus Coda
128

ff *ff* *ff* *ff grandioso*

137 G

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

147 H

ff *sempre* *sempre dim.* *p*

157

dim. *pp*

166 I

pp

175 *Poco a poco meno mosso* J

dim. molto *pp*

185 *Più ritard*

sempre dim.

193 *Presto*

ppp *ff*