

PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA BR. 2 OP. 46 ANTONINA DVORAKA

Gašparović, Aleksandar

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU
ODSJEK ZA INSTRUMENTALNE STUDIJE
STUDIJ TAMBURAŠKO UMIJEĆE

ALEKSANDAR GAŠPAROVIĆ

**PRIREĐIVANJE ZA TAMBURAŠKI NONET
SLAVENSKOG PLESA BR.2,
OP.46 A.DVOŘÁKA**

DIPLOMSKI RAD

Mentorica:

doc.art. Mia Elezović

Sumentor:

Tihomir Ranogajec, ass.

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1. UVOD

Antonin Leopold Dvořák je napoznatiji češki skladatelj u doba romantizma. Prvotno je bio violist a u kasnijoj fazi i skladatelj. Skladao je većinom instrumentalnu glazbu. Među najpoznatijim djelima su 16 slavenskih plesova izvorno napisani za klavir četveroručno, a ubrzo nakon toga ih je sam Dvořák aranžirao za orkestar. Dvořákovi slavenski plesovi inspirirani su Brahmsovim mađarskim plesovima i često se uspoređuju. Iako su inspirirani Brahmsovim plesovima, najveća je razlika to što Dvořák nije koristio glazbene motive iz folklorne glazbe.

Slavenski plesovi izvode se i dalje od strane najpoznatijih svjetskih orkestara, među njima je Londonska i Berlinska filharmonija.

Priredivanje za tamburaške ansamble je kolegij koji je nastao iz potrebe za novim transkripcijama u svrhu obogaćivanja tamburaškog repertoara, orkestralnog i komornog. Ovaj rad zasnovan je na transkripciji za tamburaški nonet u kojoj je obuhvaćen cijeli instrumentarij tamburaškog orkestra.

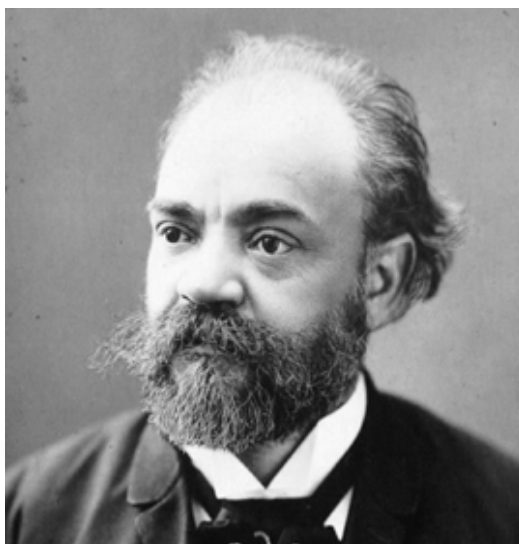
2. ANTONIN DVOŘÁK

Dvořák je češki skladatelj, predstavnik romantizma. Njegovo zanimanje za glazbu bilo je nesumnjivo ogromno, budno je pratio sva glazbena zbivanja za razliku od mnogih egomanskih umjetnika tog razdoblja. Bio je samouki svirač violine, te je svirao u raznim orkestrima. Iako nije imao sustavno glazbeno znanje, njegova želja za stvaranjem glazbe potaknula ga je da sam istražuje glazbenu literaturu i širi svoje znanje. Kao skladatelj najpoznatiji je po svojim slavenskim plesovima podijeljenim u dvije zbirke. Upravo sa svojim plesovima dobio je naklonost Brahmsa koji ga je potaknuo u stvaranju i potvrdio da je na pravom putu. «Svojim je poznatim lakonizmom ustvrdio da je invencija Pražanina toliko bogata da bi neki drugi skladatelji njegovim mrvicama mogli graditi glavne teme.» (Žmegač, 2009:522-523).

2.1. BIOGRAFIJA

Antonin Dvořák rođen je 1841. u Nelahozevesu, malom mjestu pored Praga. Od malih nogu je bio zaljubljenik u glazbu te je ubrzo počeo učiti violinu. Sa 16 godina upisao je orguljašku školu u Pragu, istu je završio za dvije godine. «U školskom izvještaju bilo je za Dvořáka navedeno da je nadaren ali više kao praktični glazbenik, dok je u teoriji slab.» Svirao je u raznim orkestrima kao violist odbijajući posao orguljaša i zborovođe. Glavni događaj u njegovom glazbenoj stvaralaštvu zbilo se kada je dobio austrijsku državnu nagradu za *mlade, siromašne slikare, kipare i glazbenike*. Dobio je više preporuka za svoj rad među kojima je i simfonija u Es-duru, članovi komisije, među kojima je bio i Johannes Brahms odmah su uočili njegovu nadarenost. «Tijekom godina koje se otada nižu, Dvořákova slava neprekidno raste. Iz njegova pera izlaze skladbe većeg i manjeg opsega, od opera i simfonija do popjevaka i kratkih instrumentalnih djela.»(Andreis, 1975:21-22).

Antonin Dvořák, kao skladatelj, pokazao je u svojim djelima privrženost domovini. Svojim naporinim radom i talentom iza sebe je ostavio značajne opuse. Postao je ravnatelj konzervatorija u Pragu 1901.godine iz kojeg su iznikli mnogi veliki skladatelji poput Josefa Suka, Vincislava Novaka i dr. Preminuo je 1904.godine u Pragu (Andreis, 1975:24).



Slika 1. Antonin Dvořák

Prema: <https://www.dvorakovapraha.cz/en/about-us/antonin-dvorak/>

2.2. OPUS

«Pravog Dvořáka treba tražiti u njegovim instrumentalnim skladbama, u simfonijama, komornim djelima, koncertima, klavirskim radovima. Tu je on u nebrojenim primjerima pokazao iskonsku vitalnost svoga talenta i stvaralačkog nagona.» Napisao je devet simfonija od kojih je najznačajnija druga, četvrta i peta. Za orkestar je pisao, osim simfonija, i razna druga djela poput suita, serenada, simfonijskih pjesmi, uvertira i plesova. U napopularnija dijela pripadaju dvije skupine slavenskih plesova (op.46 i op.72) od po osam komada. Prvo ih je napisao za klavir četveroručno a zatim i za orkestar.

Svojim djelima je utemeljio područje koncertantne glazbe u Češkoj.

(Andreis, 1975:24-27).

3. SLAVENSKI PLES op.46, br.2

Inspiriran Brahmsovim plesovima Dvořák se odlučio 1848. godine skladati prvi opus pod brojem 46. Opus se sastoji od 8 slavenskih plesova te je skladan na zahtjev najvećeg berlinskog glazbenog izdavača Fritza Simrocka. Prvotno je htio iskoristiti glazbene motive iz češkog folklor ali se ubrzo predomislio i skladao potpuno originalna djela. Iznimka je Slavenski ples br.2. u e-molu u kojem je Dvořák iskoristio glazbene motive Ukrajinskog plesa – Dumka. Cijeli opus je skladan za klavir četveroručno a ubrzo nakon izdavanja je Dvořák odlučio aranžirati ga za simfonijski orkestar.

Slavenski ples br.2 napisan je u formi ronda te ga krasi ekspresivne melodije potpuno nute raznim agogičkim i dinamičkim oznakama. Karakteristične su nagle promjene tempa koje rezultiraju i promjenama karaktera.

3.1. PROBLEMATIKA TRANSKRIBIRANJA

Kod transkribiranja Slavenskog plesa br.2 napisanog za simfonijski orkestar potrebno je određene elemente prilagoditi tamburaškom instrumentariju. Prvobitni problem je nastao zbog manjeg tonskog opsega tambura. Primjer rješenja ovog problema je slučaj da dionicu violončela preuzima drugi brač koji u globalu svira dionicu druge violine.

The image shows a musical score for the Slavenski ples br.2, Op.46, No.2 by Dvořák. The score is for a symphony orchestra and includes staves for Violins I and II, Viola, Violoncello, and Contrabass. The Violoncello part features a trill and a dynamic marking of 'pp' (pianissimo). The date '14. 7. 1878' is printed at the bottom right of the score.

Slika 2. Detalj iz originalne partiture (obratiti pozornost na registar violončela)

Prema: https://imslp.org/wiki/File:PMLP4972-Dvorak_-_Slavonic_Dances,_Op.46;_B.83.pdf

pizz.

The image shows a musical score for a brass ensemble, measures 178 to 181. The score is written for nine parts: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamics. The dynamics *p* and *pp* are used throughout. The instruction *pizz.* is written above the score. A blue horizontal line is drawn below the Berde staff.

Slika 3. Detalj iz transkripcije partiture (obratiti pozornost na taktove u dionici drugog brača)

Sljedeći problem je razlika u melodijsko-intervalskom razmaku između žica. Kod gudačkih instrumenata je to čista kvinta, a kod tamburaških čista kvarta što dovodi do ne mogućnosti izvođenja akorda u slogu koji je zapisan u originalnoj partituri.

3.2. TRANKIPCIJA

Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

Bisernica 1
 Bisernica 2
 Brač 1
 Brač 2
 Brač 3
 E-Brač
 Čelo
 Bugarija
 Berde

Em Am H7 Am H7 Em H7 Em G F#o H7 Em F#o F#o

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

G G Em F#°7 H7 Am H7 Em H7 Em G Am H7 Am

s trzalicom

p

Allegro vivo

A $\text{♩} = 132$

16 rit.

Bis. 1 *pp* *p* *cresc.* *mf* *cresc.*

Bis. 2 *pp* *p* *cresc.* *mf* *cresc.*

Br. 1 *pp* *p* *cresc.* *mf* *cresc.*

Br. 2 *pp* *p* *cresc.* *mf* *cresc.*

Br. 3 *pp* *p* *cresc.* *mf* *cresc.*

E-Br. *pp* *p* *cresc.* *mf* *cresc.*

Čelo *pp* *p* *cresc.* *mf* *cresc.*

Bug. *pp* *p* *cresc.* *mf* *cresc.*

Berde *pp* *p* *cresc.* *mf* *cresc.*

F#^o F#^o G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷

23 grandioso

Bis. 1
 Bis. 2
 Br. 1
 Br. 2
 Br. 3
 E-Br.
 Čelo
 Bug.
 Berde

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

G G D⁷ D⁷ G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷

Bis. 1
 Bis. 2
 Br. 1
 Br. 2
 Br. 3
 E-Br.
 Čelo
 Bug.
 Berde

marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.

H7 H7 E E H7 H7 E E G#7 C#m G#m A G#o

C

43

Musical score for a brass band, measures 43-48. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#). The score features dynamic markings such as *f*, *pp*, and chord symbols like F#m, C#7, and F#7.

Measures 43-48:

- Bis. 1 & 2:** Play *f* in measures 43-44, then rest in measures 45-48.
- Br. 1 & 2:** Play *f* in measure 43, *pp* in measure 44, and *f* in measure 48.
- Br. 3:** Play *f* in measure 43, then rest in measures 44-48.
- E-Br.:** Play *pp* throughout measures 43-48.
- Čelo:** Play *f* in measure 43, *pp* in measure 44, and *f* in measure 48.
- Bug.:** Play *f* in measure 43, *pp* in measure 44, and *f* in measure 48.
- Berde:** Play *f* in measure 43, *pp* in measure 44, and *f* in measure 48.

Chord symbols for Bug. part:

- Measure 43: F#m, C#7
- Measure 44: F#m, F#m, C#7, C#7
- Measure 45: F#m, F#m
- Measure 46: C#7, C#7
- Measure 47: F#7, F#7
- Measure 48: F#7, F#7

49 *poco rit.*

Bis. 1 *cresc.* *f* *dim.*

Bis. 2 *cresc.* *f* *dim.*

Br. 1 *cresc.* *f*

Br. 2 *fz* *f* *dim.*

Br. 3 *fz* *f* *dim.*

E-Br. *f*

Čelo *cresc.* *f*

Bug. *cresc.* *f* C#7 C#7 F#7 F#7 F#7 F#7 H7 H7

Berde *cresc.* *f*

Tempo I.

$\text{♩} = 72$

D

53

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

H7 H7 Em Am H7 Am H7 Em H7 Em G F#° H7 Em

60 rit. **E**

Bis. 1 *pp*

Bis. 2 *pp* *tr*

Br. 1 *pp* *p espress.*

Br. 2 *pp* *p espress.*

Br. 3 *pp*

E-Br. *p espress.*

Čelo

Bug. *pp* *p*

Berde *pp*

Detailed description of the musical score: The score is for measures 60 to 64. It begins with a 'rit.' (ritardando) marking and a section labeled 'E' in a box. The key signature has one sharp (F#). The parts are:

- Bis. 1:** Treble clef, starts with a *pp* dynamic. Measure 60 has a slur over a sixteenth-note pattern. Measure 61 has a *pp* dynamic. Measure 62 has a *tr* (trill) marking.
- Bis. 2:** Treble clef, starts with a *pp* dynamic. Measure 60 has a slur. Measure 61 has a *pp* dynamic. Measure 62 has a *tr* marking.
- Br. 1 & 2:** Treble clef. Measure 60 has a slur. Measure 61 has a *pp* dynamic. Measure 62 has a *p espress.* dynamic. Measures 63-64 have a long slur.
- Br. 3:** Treble clef. Measure 60 has a rest. Measure 61 has a *pp* dynamic. Measures 63-64 have a long slur.
- E-Br.:** Treble clef. Measure 60 has a rest. Measure 61 has a *p espress.* dynamic. Measures 63-64 have a long slur.
- Čelo:** Bass clef. Measure 60 has a slur. Measures 61-64 have a steady eighth-note pattern.
- Bug.:** Treble clef. Measure 60 has chords marked F#° and F#°. Measure 61 has chords marked G and G. Measure 62 has a *pp* dynamic. Measure 63 has a *p* dynamic. Measures 63-64 have a long slur.
- Berde:** Bass clef. Measure 60 has a slur. Measure 61 has a *pp* dynamic. Measures 62-64 have a rhythmic pattern of eighth notes.

F**Piu mosso (Allegro vivo)**

66

Bis. 1 *pp*

Bis. 2 *pp*

Br. 1 *pp* *p poco a poco cresc.*

Br. 2 *pp* *p poco a poco cresc.*

Br. 3 *pp* *f poco a poco cresc.*

E-Br. *pp* *f poco a poco cresc.*

Čelo *pp* *p poco a poco cresc.*

Bug. *pp*

Berde *pp* *pp poco a poco cresc.*

Musical score for measures 73-77, featuring the following parts and dynamics:

- Bis. 1:** Dynamics: *p*
- Bis. 2:** Dynamics: *p*
- Br. 1:** Dynamics: *f*, *p*; includes trills (*tr*)
- Br. 2:** Dynamics: *f*, *p*; includes trills (*tr*)
- Br. 3:** Dynamics: *f*, *p*
- E-Br.:** Dynamics: *f*, *p*
- Čelo:** Dynamics: *f*, *fz*, *p*
- Bug.:** Chord markings: *Hdim7*, *E7*, *Am*, *G7*
- Berde:** Dynamics: *f*, *p*

79 **grandioso**

The score consists of nine staves, each representing a different instrument or part:

- Bis. 1:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Bis. 2:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 1:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 2:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 3:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- E-Br.:** Treble clef, starts with *cresc.*, then *ff*. Features a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, starts with *cresc.*, then *ff*. Features a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, features chordal accompaniment with dynamics *C* and *G7*.
- Berde:** Bass clef, features a rhythmic pattern of eighth notes, starting with *ff*.

The score is divided into five measures. The first three measures show a gradual increase in dynamics from *cresc.* to *ff*. The final two measures are marked *ff* and **grandioso**. The key signature has one sharp (F#).

G

84

Musical score for measures 84-88. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. A key signature change to G major is indicated at the top. Dynamics include *ffz*, *p*, and *p*.

Chord progression for Bug.:

| Measure | Chord |
|---------|-------|
| 84 | Dm |
| 85 | G7 |
| 86 | C |
| 87 | E7 |
| 88 | A |
| 89 | E7 |

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. A E⁷ A E⁷ A G^{#7} *ff*

Berde *p* *ff*

H

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

mf marc.

pp

pp

G#7

C#

poco rit..

Meno mosso

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p espress.

p

Am G H

I Quasi andante

poco rit.

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p dim.

pp

F G H

Allegretto scherzando, quasi Tempo I.

rit.

120

The musical score consists of eight staves. The top five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are for woodwinds and brass, all marked *p espress.*. The E-Br. staff is for E-flat brass. The Čelo staff is for cello, marked *p*. The Bug. staff is for bassoon, marked *p*, and includes a chord progression: Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G. The Berde staff is for bass drum, marked *p*. The score concludes with a *pp* dynamic marking.

128 **J** in tempo

The musical score is arranged in nine staves, each representing a different instrument or part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, with measure numbers 128, 129, 130, 131, and 132 indicated at the top of each staff.

- Bis. 1:** Treble clef, playing a melodic line with trills in measures 128 and 132.
- Bis. 2:** Treble clef, playing a rhythmic pattern of eighth notes, with trills in measures 129 and 132.
- Br. 1:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Br. 2:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Br. 3:** Treble clef, playing a sustained melodic line, marked *pp*.
- E-Br.:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Čelo:** Bass clef, playing a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, playing a melodic line with slurs, marked *p*.
- Berde:** Bass clef, playing a rhythmic pattern of eighth notes, marked *pizz.*

K Più mosso (Allegro vivo)

134

Bis. 1 *pp* *f*

Bis. 2 *pp* *f*

Br. 1 *pp* *f*

Br. 2 *pp* *f*

Br. 3 *pp* *f*

E-Br. *pp* *f*

Čelo *pp* *f*

Bug. *pp* *f* D⁷ D⁷ G G D⁷ D⁷ G G

Berde *pp* *f*

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

tr

G G D7 D7 G G D7 D7 G7 G7

152

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

C G⁷ C C G D⁷ G⁷ G⁷ C G⁷

M

157

The musical score consists of nine staves, each representing a different instrument or part. The key signature is one sharp (F#). The score is divided into five measures, with dynamics of *p* and *cresc.* indicated. The parts are:

- Bis. 1:** Treble clef, playing a melodic line with eighth notes and slurs. Dynamics: *p*, *cresc.*
- Bis. 2:** Treble clef, playing a similar melodic line. Dynamics: *p*, *cresc.*
- Br. 1:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 2:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 3:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- E-Br.:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Čelo:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Bug.:** Treble clef, playing chords. Chords are labeled C, G, and D7. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*

N

Meno mosso, quasi Tempo I.

poco rit..

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

f

p

G D7 Em Am H7 Am H7 Em H7 Em G F#°

O

Più mosso

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

dim.

pp

pp

pp

p espress.

pp

pp

dim.

pp

H7 *Em* *H7* *Em* *H7* *Em*

dim.

pp

poco a poco rit.

This musical score page contains measures 174 through 177. The instruments are arranged vertically from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked 'poco a poco rit.' and 'molto tranquillo'. The dynamics are marked 'p' (piano) and 'dim.' (diminuendo).
- **Bis. 1:** Measure 174 has a trill (tr) on the first note. Measures 175-177 play a melodic line with a 'p' dynamic and 'molto tranquillo' marking, ending with a 'dim.' marking.
- **Bis. 2:** Measure 174 is a whole rest. Measures 175-177 play a melodic line with a 'p' dynamic and 'molto tranquillo' marking, ending with a 'dim.' marking.
- **Br. 1:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.
- **Br. 2:** Measure 174 has a whole note. Measures 175-177 play a melodic line with a 'p' dynamic, trills (tr), and 'molto tranquillo' marking, ending with a 'dim.' marking.
- **Br. 3:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.
- **E-Br.:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.
- **Čelo:** Measure 174 has a whole note. Measures 175-177 are whole rests.
- **Bug.:** Measures 174-177 are whole rests.
- **Berde:** Measures 174-177 are whole rests.

4. ZAKLJUČAK

Razvojem tambure kao umjetničkog instrumenta, pojavila se potreba za novom literaturom, aranžmanima i transkripcijama. Prilog ovom je otvaranje preddiplomskog studija *Tambure* i diplomskog studija *Tamburaško umijeće*. Transkripcija Slavenkog plesa op.46, br.2, koje je ujedno i tema ovog diplomskog rada, služi obogaćivanju tamburaške literature na akademskoj razini. Slavenki ples je moguće transkribirati za tamburaški ansambl uz određene prilagodbe, stoga ovaj rad može služiti kao primjer izbora skladbi za transkribiranje.

5. LITERATURA

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6. SAŽETAK

Naslov rada: PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA OP.46, BR.2 A.DVOŘÁKA

Slavenski plesovi spadaju među najpoznatija i najizvođenija djela Antonina Dvořáka. Ples, čija je transkripcija u ovom radu, pogodna je za tamburaške ansamble, zvukovno i karakterno. Problematika koja se pojavila tijekom transkribiranja lako je rješiva prilagodbom određenih fraza, te može služiti kao primjer. Transkripcija je nastala radi obogaćivanja tamburaške literature u želji da se potakne stvaranje novih transkripcija.

Ključne riječi: Slavenski plesovi, Antonin Dvořák, tamburaški ansambl, transkripcija

7. SUMMARY

GRADUATE THESIS: TRANSCRIPTION FOR TAMBURA NONET SLAVONIC DANCE OP.46, NO. 2 BY A.DVOŘÁK

Slavonic dances are one of Antonin Dvořák's most famous and most performed works. This particular dance, transcribed in this paper, is suitable for tambura ensembles in both sound and character.. The problem that emerged during transcription is easily solved by adapting specific phrases, and can serve as an example. Transcription was created to enrich the tambura literature with the hope of inspiring new transcriptions.

Key words: Slavonic dance, Antonin Dvořák, tambura ensemble, transcription

8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržak
Transkripcija: A. Gašparović

9

f *pizz.* *p*

9

p *s trzalicom* *rit.* *pp*

Allegro vivo

18 **A** $\text{♩}=132$

p *cresc.* *mf* *cresc.*

24

f *ff*

29

f *ff*

34 **B**

p *cresc.* *f*

45 **C** *poco rit.*

pp *cresc.* *f*

54 **D** Tempo I. $\text{♩}=72$ *rit.*

f *dim.* *p* *pp* V.S.

2

Berde

62 **E**

Musical notation for measure 62, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *pp* and hairpins indicating a crescendo and decrescendo.

70 **F** Piu mosso (Allegro vivo)

Musical notation for measure 70, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *pp* and *f*, and the instruction *poco a poco cresc.*

78

grandioso

Musical notation for measure 78, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p* and *ff*.

86 **G**

Musical notation for measure 86, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p* and *p*.

94

grandioso

Musical notation for measure 94, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There is a dynamic marking *ff*.

102 **H**

poco rit..

Musical notation for measure 102, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There is a dynamic marking *pp*.

110

Meno mosso

I Quasi andante

poco rit..

Musical notation for measure 110, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p dim.* and *pp*.

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

Musical notation for measure 120, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p* and *pp*.

128

J in tempo

Musical notation for measure 128, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *pizz.* and *pp*.

136 **K** Più mosso (Allegro vivo)

Musical notation for measure 136, marked **K**. The notation is in bass clef with a key signature of one sharp (F#). It consists of a single line of music with a dynamic marking of *f* at the beginning and end.

144 **L** grandioso

Musical notation for measure 144, marked **L** and *grandioso*. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *ff* at the beginning and end, and includes accents over several notes.

152

M

Musical notation for measure 152, marked **M**. The notation is in bass clef with a key signature of one sharp (F#). It consists of a single line of music with a dynamic marking of *p* and a *cresc.* marking.

163 **N** Meno mosso, quasi Tempo I.

poco rit..

Musical notation for measure 163, marked **N**. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *f* at the beginning, *p* in the middle, and *dim.* at the end. There are slurs under the first two groups of notes.

171 **O** Più mosso

poco a poco rit.

Musical notation for measure 171, marked **O**. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *pp* at the beginning and end, and a **6** marking above a thick horizontal line.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72 **7**

9 *p* *rit.* *pp*
Allegro vivo

18 **A** ♩=132 *p* *cresc.* *mf* *cresc.*

24 *f* *ff* *grandioso*

29 *fz*

34 **B** **4** *cresc.* *marc.* *f*

45 **C** **3**

48 *cresc.* *poco rit.* *dim. f*

54 **D** Tempo I. ♩=72 *f* *dim.* *p* *rit.* *pp*

62 **E**

69 **F** Piu mosso (Allegro vivo) *pp* *p* *cresc.*

82 *grandioso* *ff* *ffz* *p* **G**

89

94 *grandioso* *ff* *mf*

102 **H** *p* *poco rit.*

110 *Meno mosso* **I** *Quasi andante* *p dim.* *pp* *poco rit.*

120 *Allegretto scherzando, quasi Tempo I.* *p espress.* *rit.* *pp*

128 **J** in tempo

136 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

163 **N** Meno mosso, quasi Tempo I. poco rit. **O** Più mosso

175 poco a poco rit.

48 **poco rit..**

cresc. *f* *dim.*

Detailed description: Musical staff 48-53. Treble clef, key signature of one sharp (F#). The staff contains six measures of music. It begins with a *cresc.* marking. The first measure has a whole rest. The second measure starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The third measure continues with eighth notes D5, C5, B4, and A4. The fourth measure has eighth notes G4, F#4, E4, and D4. The fifth measure has eighth notes C4, B3, A3, and G3. The sixth measure has eighth notes F#3, E3, D3, and C3. The staff ends with a *f* dynamic and a *dim.* marking over the final two measures.

54 **D** **Tempo I.** ♩=72 **rit..**

f *dim.* *p* *pp*

Detailed description: Musical staff 54-61. Treble clef, key signature of one sharp (F#). The staff contains eight measures of music. It begins with a *f* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The staff ends with a *pp* dynamic and a *rit..* marking.

62 **E**

trem *trem*

Detailed description: Musical staff 62-67. Treble clef, key signature of one sharp (F#). The staff contains six measures of music. It consists of a continuous tremolo pattern over a series of notes: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The staff ends with a *trem* marking.

68 **F** **Piu mosso (Allegro vivo)** **6**

pp *p*

Detailed description: Musical staff 68-78. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *pp* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The tenth measure has a whole note A3. The eleventh measure has a whole note G3. The staff ends with a *p* dynamic.

79 **grandioso**

cresc. *ff*

Detailed description: Musical staff 79-85. Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. It begins with a *cresc.* marking. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The staff ends with a *ff* dynamic.

86 **G** **7** **grandioso**

ff *mf*

Detailed description: Musical staff 86-98. Treble clef, key signature of one sharp (F#). The staff contains thirteen measures of music. It begins with a *ff* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The tenth measure has a whole note A3. The eleventh measure has a whole note G3. The twelfth measure has a whole note F#3. The thirteenth measure has a whole note E3. The staff ends with a *mf* dynamic.

99 **H** **poco rit..**

p

Detailed description: Musical staff 99-109. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *p* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The tenth measure has a whole note A3. The eleventh measure has a whole note G3. The staff ends with a *poco rit..* marking.

110 **Meno mosso** **I** **Quasi andante** **poco rit..**

pp *p dim.* *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains ten measures of music. It begins with a *pp* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The tenth measure has a whole note A3. The staff ends with a *pp* dynamic and a *poco rit..* marking.

120 **Allegretto scherzando, quasi Tempo I.** **rit..**

p espress.

Detailed description: Musical staff 120-129. Treble clef, key signature of one sharp (F#). The staff contains ten measures of music. It begins with a *p espress.* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The tenth measure has a whole note A3. The staff ends with a *rit..* marking.

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

163 **N** Meno mosso, quasi Tempo I.

O Più mosso

175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9 *p* *rit.* *pp*

Allegro vivo

♩=132

p *cresc.* *mf* *cresc.*

23 *f* *ff*

29 *fz*

34 **B** *p* *cresc.* *marc.*

43 **C** *f* *pp* *cresc.* *poco rit.*

52 **D** ♩=72 Tempo I. *f* *f* *dim.* *p* *rit.* *pp*

62 **E** *p espress.* *pp* V.S.

70 **F** Più mosso (Allegro vivo)

p poco a poco cresc. *f*

77

p cresc.

82 **G** grandioso

ff *ffz* *p* *mf marc.*

92 grandioso

ff *mf*

100 **H** poco rit.

p

110 **I** Meno mosso Quasi andante poco rit.

p dim. *pp*

120 **J** Allegretto scherzando, quasi Tempo I. rit.

p espress.

128 **J** in tempo

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** **grandioso**
ff

151
ff *tr*

157 **M**
p *cresc.*

163 **N** **Meno mosso, quasi Tempo I.** **poco rit.**
ff *p* *dim.*

171 **O** **Più mosso** **poco a poco rit.**
pp *dim.* *p* *pp*

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *pp*

rit..

Allegro vivo

18 **A** ♩=132

p *cresc.* *mf* *cresc.*

23

f *ff*

29 **B**

f *p*

39 **C**

marc. *cresc.* *f* *pp*

2

Brač 2

50 *poco rit.* **D** Tempo I. ♩=72 *rit.*

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

Detailed description: Musical staff 50-60. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It starts with a forte *fz* dynamic, followed by a crescendo to *f*, then a decrescendo to *dim.*, a return to *f*, another decrescendo to *dim.*, and finally a piano *p* dynamic. The tempo is marked 'Tempo I. ♩=72'. There are 'poco rit.' markings at the beginning and end of the staff.

61 **E**

pp *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *pp* and piano *p* dynamics, and an 'espress.' marking. The staff ends with a piano *pp* dynamic.

70 **F** Piu mosso (Allegro vivo)

p poco a poco cresc. *f*

Detailed description: Musical staff 70-76. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *p* dynamics and a 'poco a poco cresc.' marking. It features several trills marked 'tr~'. The staff ends with a forte *f* dynamic.

77

p *cresc.*

Detailed description: Musical staff 77-81. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *p* dynamics and a 'cresc.' marking.

82 *grandioso* **G** 8

ff *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with fortissimo *ff* dynamics and a 'grandioso' marking. It ends with a fortissimo *ffz* dynamic and a fermata of 8 measures.

94 *grandioso*

ff *mf*

Detailed description: Musical staff 94-101. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with fortissimo *ff* and mezzo-forte *mf* dynamics and a 'grandioso' marking.

102 **H** *poco rit.*

p

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *p* dynamics and a 'poco rit.' marking.

110 *Meno mosso* **I** *Quasi andante* *poco rit.*

p dim. *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *p* dynamics, a 'Meno mosso' marking, and a 'Quasi andante' tempo marking. It features a decrescendo to *dim.* and a piano *pp* dynamic.

120 *Allegretto scherzando, quasi Tempo I.* *rit.*

p espress.

Detailed description: Musical staff 120-127. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano *p* dynamics and an 'espress.' marking. The tempo is marked 'Allegretto scherzando, quasi Tempo I.' and the staff ends with a 'rit.' marking.

128 **J** in tempo

p espress. *> pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff *ff*

153

p *cresc.*

163 **N** Meno mosso, quasi Tempo I.

ff *p* *dim.* *poco rit.*

171 **O** Più mosso

pp *p* *poco a poco rit.* *tr*

177

pp

Slavenski ples br.2

op.46

Antonin Dvoržak
 Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *rit.* *pp*

18 **A** Allegro vivo ♩=132

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

29 **B** 7

fz *marc.* *cresc.* *f*

45 **C** 5 *poco rit.* **D** Tempo I. ♩=72

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

59 *rit.* **E**

pp *pp*

70 **F** Piu mosso (Allegro vivo)

f *poco a poco cresc.* *f*

78 *grandioso*

p *cresc.* *ff* *ffz*

86 **G** 8

p

94 **grandioso**

Musical staff 94-101: Treble clef, key signature of one sharp (F#). The music consists of eighth and sixteenth notes with slurs. Dynamics include *ff* and *p*. A box labeled 'H' is positioned above the staff at measure 102.

102 **H** poco rit..

Musical staff 102-109: Treble clef, key signature of one sharp. The music consists of chords and rests. Dynamics include *p*. A box labeled 'I' is positioned above the staff at measure 110.

110 **Meno mosso** **I** Quasi andante poco rit..

Musical staff 110-119: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *p espress.*, *p dim.*, and *pp*.

120 **Allegretto scherzando, quasi Tempo I.** rit..

Musical staff 120-127: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *p espress.*

128 **J** in tempo

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of quarter notes with slurs. Dynamics include *pp*.

136 **K** Più mosso (Allegro vivo)

Musical staff 136-143: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *f*.

144 **L** grandioso

Musical staff 144-152: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *ff*.

153 **M**

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *p* and *cresc.*

163 **N** Meno mosso, quasi Tempo I. poco rit..

Musical staff 163-170: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamics include *ff*, *p*, and *dim.*

171 **O** Più mosso **poco a poco rit.**

pp *dim.* *pp*

Bugarija

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

Em Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#°

9 G G Em F#°7 H7 Am H7 Em H7 Em G Am H7 Am rit.. F#° F#° G G

Allegro vivo

18 **A** D7 D7 G G D7 D7 G G D7 D7 G G

24 D7 D7 G G D7 D7 D7 G G G D7 D7 D7

29 G G G D7 D7 D7 G G G D7 D7 D7 G H7

34 **B** H7 H7 E E H7 H7 E E H7 H7 E E G#7 C#m G#m A G#° F#m C#7

44 F#m F#m **C** C#7 C#7 F#m F#m C#7 C#7 F#7 F#7 C#7 C#7 F#7 F#7 F#7 F#7 H7 H7

D Tempo I. ♩=72

53 H7 H7 Em Am H7 Am H7 Em H7 Em G F#° H7 Em rit.. F#° F#° G G

V.S.

62 **E**

p *pp*

70 **F** Piu mosso (Allegro vivo) Hdim7 E7 Am

p *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

p *pp*

86 **G** E7 A E7 A E7 A E7 A

p *pp*

94 **grandioso**

G#7 C# G#7 C# G#7 C# G#7 C#

p *pp*

102 **H** poco rit..

p *pp*

110 **Meno mosso** Am G **H** F G **H** **I** **Quasi andante** poco rit..

p *p dim.* *pp*

120 **Allegretto scherzando, quasi Tempo I.** Em Am **H7** Am **H7** Em **H7** Em G F#° **H7** Em F#° F#° G G **rit.**

p *pp*

128 **J** in tempo

p *pp*

136 **K** Più mosso (Allegro vivo)

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G

144 **L** grandioso

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷ C G⁷ C C

154 G D⁷ G⁷ G⁷ C G⁷ **M** C C G D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷

p *cresc.*

163 **N** Meno mosso, quasi Tempo I. poco rit..

Em Am H7 Am H7 Em H7 Em G F#° H7 Em H7 Em H7 Em

f *p* *dim.*

171 **O** Più mosso poco a poco rit.

4 3

Čelo

Slavenski ples br.2 op.46

Antonin Dvořák
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

Measures 1-8: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 1 starts with a fermata over a half note F#2, followed by a dynamic marking *f*. Measure 2 begins with a dynamic marking *p*. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 8.

Measures 9-17: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 9 starts with a dynamic marking *p* and the instruction *prigušeno*. The melody features eighth notes and quarter notes. Measure 17 ends with a dynamic marking *pp* and the instruction *rit.*

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 starts with a dynamic marking *p* and the instruction *ord. A*. The tempo marking is $\text{♩}=132$. The melody consists of eighth notes. Measure 23 ends with a dynamic marking *mf* and the instruction *cresc.*

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a dynamic marking *f*. The melody consists of eighth notes and quarter notes. Measure 28 ends with a dynamic marking *ff*.

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 29 starts with a dynamic marking *fz*. The melody consists of eighth notes and quarter notes. Measure 33 ends with a dynamic marking *f*.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 starts with a dynamic marking *p* and the instruction *B*. The melody consists of eighth notes. Measure 44 ends with a dynamic marking *f* and the instruction *marc.*

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 starts with a dynamic marking *pp* and the instruction *C*. The melody consists of eighth notes. Measure 50 ends with a dynamic marking *cresc.*

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 starts with a dynamic marking *f* and the instruction *D*. The tempo marking is *Tempo I. ♩=72*. The melody consists of eighth notes and quarter notes. Measure 59 ends with a dynamic marking *p* and the instruction *dim.*

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 starts with a dynamic marking *pp* and the instruction *E*. The tempo marking is *rit.*. The melody consists of eighth notes and quarter notes. Measure 65 ends with a dynamic marking *pp* and the instruction *V.S.*

2

Čelo

70 **F** Piu mosso (Allegro vivo)

p poco a poco cresc. *f* *fz* *p*

79

cresc. *ff* **grandioso**

86 **G**

p

94

ff **grandioso**

102 **H**

pp

108

poco rit. **Meno mosso**

114 **I** Quasi andante

p dim. *pp* *poco rit.*

120

p *pp* *rit.*

128 **J** in tempo

pp

136 **K** Più mosso (Allegro vivo)
f

144 **L** grandioso
ff

153 **M**
p *cresc.*

163 **N** Meno mosso, quasi Tempo I. *poco rit.*
f *p*

168 **O** Più mosso
dim. *p*

175 poco a poco rit.
pp

Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando $\text{♩} = 72$

f *p* *p*

9 *rit.* *pp*

18 **A** $\text{♩} = 132$

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

29 **B** 7

45 **C**

49 *poco rit.* *f*

54 **D** Tempo I. $\text{♩} = 72$ *rit.*

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

62 **E**

p espress. *pp*

70 **F** **Piu mosso (Allegro vivo)**

f poco a poco cresc. *f* *p* *cresc.*

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

102 **H**

mf marc. *poco rit..*

110 **Meno mosso** **I** **Quasi andante** **poco rit..**

p espress. *p dim.* *pp* *poco rit..*

120 **Allegretto scherzando, quasi Tempo I.** **rit..**

rit..

128 **J** **in tempo**

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

143 **L** grandioso

157 **M**

163 **N** Meno mosso, quasi Tempo I. poco rit. **4**

171 **O** Più mosso poco a poco rit. **2**

Allegretto scherzando

Flauto I.

Flauto II.
(Fl. piccolo)

Oboi I. II.

Clarineti I. II. A

Fagotti I. II.

I. II.
Corni F

III. IV.

Trombe I. II. F

I. II.
Tromboni

III.

Timpani E, H

Piatti

Gran Cassa

Triangolo

I.

Violini

II.

Viole

Violoncelli

Contrabassi

The musical score is for a symphony orchestra. It is in 2/4 time and the key signature has one sharp (F#). The tempo is 'Allegretto scherzando'. The score is divided into two systems. The first system includes woodwinds (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II), brass (Trumpets I and II, Horns I, II, III, IV, Trombones I, II, III), and percussion (Timpani, Cymbals, Grand Cassa, Triangle). The second system includes strings (Violins I and II, Violas, Violoncellos, Contrabasses). Dynamics include *f*, *p*, *a2*, and *pizz.*. A fermata is present over the first measure of the Flute I part. A fingering '5' is indicated above the first measure of the Flute I part.

10

Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F.
III. IV.
Trbne I. II. F.
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

p
a2
p
p
p
p
p
p
p
Solo
p
p
pizz.
arco

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. Viol. *pp*

II. *cresc.* *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

The musical score is divided into two systems. The first system includes parts for Flutes I and II, Oboe I and II, Clarinet I, II, and A, Bassoon I and II, Horns I, II, III, and IV, Trumpets I, II, and III, Timpani (E, H), Cymbals, Snare Drum, and Triangle. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of one sharp (F#). It features dynamic markings such as *p*, *cresc.*, *mf*, and *mf cresc.*. Performance instructions include *[muta in Flauto piccolo]* for the Oboe and *E muta in D* for the Timpani. The number '20' is placed above the first measure of the first system.

Fl. I. *p* *cresc.* *mf* *cresc.*

Fl. II.

Ob. I. II. *[muta in Flauto piccolo]* *p* *cresc.* *mf* *cresc.*

Cl. I. II. A *p* *cresc.* *[p]* *cresc.*

Fag. I. II. *p* *cresc.* *mf* *cresc.*

I. II. Cor. F *p* *cresc.* *mf* *cresc.*

III. IV. *p* *cresc.* *mf* *cresc.*

Trbe I. II. F

I. II. Trbni *p* *cresc.* *mf* *cresc.*

III. *p* *cresc.* *mf* *cresc.*

Timp. E, H *E muta in D*

Piatti *p* *cresc.* *mf* *cresc.*

Gr. Cassa

Trgl.

Allegro vivo

I. Viol. *p* *cresc.* *mf* *cresc.*

II. *p* *cresc.* *mf* *cresc.*

Vle *p* *cresc.* *mf* *cresc.*

Vcl. *p* *cresc.* *mf* *cresc.*

Cb. *p* *cresc.* *mf* *cresc.*

B^lmuta in Flauto II.1
35

Fl. picc. *fz*

Fl. I. *fz*

Ob. I.II. *fz* *p*

Cl. I.II.A *fz* *p*

Fag. I.II. *fz* *a2* *p*

I.II. *fz* *p*

Cor.F *fz*

III.IV. *fz* *p*

Trbe I.II.F *fz* *a2*

I.II. *fz*

Trbni *fz*

III. *fz*

Timp. D,H *fz* *D muta in E*

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

Cb. *fz* *pizz.* *p*

Fl. I. I.
Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vol.
Cb.

marc.
cresc. marc.
[mf] cresc.
a2
cresc.
cresc.
cresc.
cresc.
p
marc.
cresc. marc.
cresc.
marc.
cresc. arco
cresc.

C
trquillo
45

Fl. I. I.
Fl. I. II.
Ob. I. II.
Cl. I. II. A.
Fag. I. II.
I. II.
Cor. F.
III. IV.
Trbe I. II. F.
I. II.
Trbni
III.
Timp. E., H.
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

50 *poco rit.*

Fl. I. *cresc.* *f* *dim.*

Fl. II.

Ob. I. II. *cresc.* *f* *dim.*

Cl. I. II. A *fz* *f* *dim.*

Fag. I. II. *cresc.* *f*

I. II. *cresc.* *f*

Cor. F III. IV. *cresc.* *f*

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*

Tempo I. 55

Fl. I. *f* *dim.* *p* *p*

Fl. II. *f* *dim.* *p* *p*

Ob. I. II. *f* *dim.* *p* *p*

Cl. I. II. A *f* *dim.* *p* *p*

Fag. I. II. *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Cor. F *f* *dim.* *p* *p*

III. IV. *f* *dim.* *p* *p*

Trbe I. II. F *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Trbni *f* *dim.* *p* *p*

III. *f* *dim.* *p* *p*

Timp. E, H *f* *dim.* *p* *p*

Piatti *f* *dim.* *p* *p*

Gr. Cassa *f* *dim.* *p* *p*

Trgl. *f* *dim.* *p* *p*

Tempo I.

I. *f* *dim.* *p* *p*

Viol. *f* *dim.* *p* *p*

II. *f* *dim.* *p* *p*

Vle *f* *dim.* *p* *p*

Vcl. *f* *dim.* *p* *p*

Cb. *f* *dim.* *p* *p*

65 rit.

Fl. I. I.

Fl. II.

Ob. I. II. [muta in Flauto piccolo] a2

Cl. I. II. A a2

Fag. I. II. p pp

I. II. Cor. F a2 pp

III. IV. Cor. F pp

Trbe. I. II. F

I. II. Trbn. pp

III. Trbn. pp

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. trm rit. pp trm

II. Viol. trm pp trm

Vle. pp

Vel. pp

Cb. pp

E Più mosso (Allegro vivo)

70 *trm* *trm* *trm*

Fl. picc. *p poco a poco cresc.*

Fl. I. *p poco a poco cresc.*

Ob. I. II. *p poco a poco cresc.*

Cl. I. II. A *marc.*

Fag. I. II. *f poco a poco cresc.*

I. II. Cor. F *pp poco a poco cresc.*

III. IV. *pp poco a poco cresc.*

Trbe I. II. F *a2* *pp poco a poco cresc.*

I. II. Trbni *pp poco a poco cresc.*

III. *pp poco a poco cresc.*

Timp. E, H

Piatti

Gr. Cassa *pp poco a poco cresc.*

Trgl. *p poco a poco cresc.*

Più mosso (Allegro vivo)

I. Viol. *mf marc.*

II. *poco a poco cresc.*

Vle *marc.* *fz poco cresc.* *fz*

Vcl. *p poco a poco cresc.*

Cb. *p poco a poco cresc.*

75 *trm*

Fl. picc. *f* *p* *cresc.*

Fl. I. *mf* *p* *cresc.*

Ob. I.II. *f* *p* *cresc.*

Cl. I.II.A *p* *cresc.*

Fag. I.II. *f* *p* *cresc.*

I. II. Cor.F III. IV. *f* *p* *cresc.*

Trbe I.II.F *a 2* *f* *p* *cresc.*

I. II. Trbni III. *f* *p* *cresc.*

Timp. E,H

Piatti

Gr.Cassa

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

I. Viol. *f* *p* *cresc.*

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

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

Vcl. *fz* *fz* *p* *cresc.*

Cb. *fz* *fz* *p* *cresc.*

85 **F**

Fl. picc. *ffz*

Fl. I. *ffz*

Ob. I. II. *p*

Cl. I. II. A *a2 ffz*

Fag. I. II. *[ffz] p*

I. II. Cor. F *p*

III. IV. *p*

Trbni I. II. F *a2*

I. II. Trbni *p*

III. *p*

Timp. E, H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

95

Fl.picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

Detailed description: This page of a musical score covers measures 95 through 99. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute (Fl.picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The brass section consists of Horn I and II (I. II.), Cor Anglais (Cor. F), Trumpets III and IV (III. IV.), Trombone I and II (Trbe I. II. F), Trumpets I and II (I. II.), and Trombones I, II, and III (Trbni III.). The percussion section includes Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabasso (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. A rehearsal mark 'a2' is present above the Clarinet and Trombone staves. The key signature has one sharp (F#) and the time signature is 2/4.

100

Fl. picc. *p*

Fl. I. *p*

Ob. I. II. *p*

Cl. I. II. A *a2 p*

Fag. I. II. *a2 p*

I. II. Cor. F *pp*

III. IV. *pp*

Trbe I. II. F *a2 pp*

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *ten. sul G pp*

II. *mf marc. p*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Detailed description of the musical score: This page contains the musical score for measures 100-104. The score is for a full orchestra. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The brass section includes Horn I and II (I. II. Cor. F), Horn III and IV (III. IV.), Trumpet I and II F (Trbe I. II. F), and Trombone I, II, and III (I. II. Trbni, III.). The percussion section includes Timpani E and H (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The score features various dynamics such as *p*, *pp*, *mf marc.*, and *ten.*. A key signature change to G major is indicated by a 'G' above the staff in measure 102. The woodwinds and strings play intricate patterns, while the brass and percussion provide harmonic support.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II. *a2*

I. II. Cor. F

III. IV.

Trbe I. II. F *a2*

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

poco rit.

I. Viol.

II.

Vle

Vcl.

Cb.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Soli

p espress.

a²

p

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

I.

Viol.

II.

Vle

Vcl.

Cb.

pp

p

rit. I in tempo *tr* 130

Fl.picc. *pp*

Fl.I.II. *pp*

Ob.I.II. *pp*

Cl.I.II.A *pp* [*p*] *espress.*

Fag.I.II. *pp*

I.II. [*pp*]

Cor.F [*p*] *pp* *p*

III.IV. *pp*

Clarinete I.II.F

I.II. *pp*

Trbni III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. [*pp*]

Viol. II. [*pp*]

Vle. [*p*] *espress.*

Vcl. [*pp*]

Cb. [*pp*] *pizz.*

87

150

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

I. II.

Cor. F.

III. IV.

Trbe I. II. F.

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

170

poco rit.

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F.

III. IV.

Trbni I. II. F.

I. II.
Trbni

III.

Timp. E. H.

Piatti
Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Solo

p

dim.

a2

p

dim.

Pp

dim.

dim.

poco rit.

p

dim.

p

dim.

72

Più mosso

175 poco a poco rit.

Fl. picc. *p* *tr* *tr* *tr* *tr* *molto tranquillo*

F. I. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II. *a2* *pp* *p dim.*

I. II. Cor. F. *pp* *dim.*

III. IV.

Trbe I. II. F.

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *p* *tr* *tr* *tr* *pp molto tranquillo*

II.

Vle *p espress.*

Vcl. *p* *tr* *tr* *tr* *p*

Cb. *pp*

