

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

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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

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SADRŽAJ

	Str.
1. UVOD.....	1
2. ANTONIN DVOŘÁK.....	2
2.1. Biografija.....	2
2.2. Opus.....	3
3. SLAVENSKI PLES op.46, br.2.....	4
3.1. Problematika transkribiranja.....	4
3.2. Transkripcija.....	10
4. ZAKLJUČAK.....	40
5. LITERATURA.....	41
6. SAŽETAK.....	42
7. SUMMARY.....	43
8. PRILOZI.....	44

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.

Priređivanje 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.

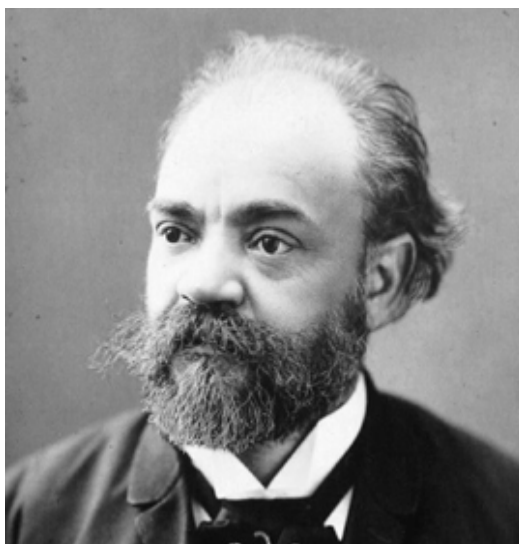
2. ANTONIN DVOŘÁK

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 Brahmovim 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 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 snippet for Slavenski ples br.2, Op.46, No.2 by Dvořák. The score is in E minor and 3/4 time. It features five staves: Violins I and II, Viola, Violoncello, and Contrabass. The Violoncello part has a trill and a dynamic marking of 'pp' (pianissimo). The Viola part also has a trill and 'pp' marking. The Violin I part starts with a 'dim.' (diminuendo) marking. The score is dated 14. 7. 1878.

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 178-181. 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 is in a 4/4 time signature. The first measure (178) starts with a 'pizz.' instruction above the staff. The second measure (179) has a 'p' dynamic marking under the first trumpet part. The third measure (180) has a 'pp' dynamic marking under the second trumpet part. The fourth measure (181) has 'pp' dynamic markings under the second trumpet, second trombone, euphonium, and tuba parts. The score is written in a standard musical notation style with a double bar line at the end of the fourth measure.

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.

85 F

Fl. picc. *ffz*

Fl. I. *ffz*

Ob. III. *ffz*

Cl. I. II. A *ffz*

Fag. I. II. *ffz*

I. II. Cor. F *p*

III. IV. *p*

Trbne I. II. F *p*

I. II. Trbni

III.

Timp. E, H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

Slika 4. Detalj iz originalne partiture (obratiti pozornost na trozvuke i četverozvuke u dionicama gudača)

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

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

prigušeno

Bug.

G G Em F#07 H7 Am H7 Em H7 Em G Am H7 Am

Berde

s trzalicom

p

Slika 7. Detalj iz transkripcije partiture (obratiti pozornost na dionicu bugarije)

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#° H7 Em F#° F#°

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

p

s trzalicom

p

G G Em F#o7 H7 Am H7 Em H7 Em G Am H7 Am

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

This musical score is for a brass and woodwind ensemble, measures 43-48. The score is written in G major (one sharp) and 2/4 time. The instruments are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo (Cello), Bug. (Trumpets), and Berde (Bassoon). The score features dynamic markings of *f* (forte) and *pp* (pianissimo). The Bug. part includes chord symbols: F#m, C#7, F#m, F#m, C#7, C#7, F#m, F#m, C#7, C#7, F#7, F#7. The Berde part has a *f* marking at the start of measure 43 and a *pp* marking at the start of measure 44.

49 *poco rit.*

The musical score consists of nine staves, each representing a different instrument or section. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The first measure (49) features a *cresc.* dynamic. The second and third measures (50 and 51) are marked *poco rit.*. The fourth measure (52) features a *f* dynamic followed by a *dim.* dynamic. The brass parts (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) play a melodic line with a *f* dynamic in the final measure. The E-Br. part plays a rhythmic accompaniment. The Čelo part plays a rhythmic accompaniment. The Bug. part plays a rhythmic accompaniment with chords labeled C#7, F#7, and H7. The Berde part plays a rhythmic accompaniment.

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 F#7 H7 H7
 Berde *cresc.* *f*

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, playing sixteenth-note patterns, starting with *pp*.
- Bis. 2:** Treble clef, playing sixteenth-note patterns, starting with *pp* and including a trill (*tr*) in measure 62.
- Br. 1 & 2:** Treble clef, playing eighth-note patterns, starting with *pp* and moving to *p espress.* in measure 62.
- Br. 3:** Treble clef, playing quarter notes, starting with *pp*.
- E-Br.:** Treble clef, playing eighth-note patterns, starting with *p espress.*
- Čelo:** Bass clef, playing eighth-note patterns.
- Bug.:** Treble clef, playing quarter notes, starting with *pp* and moving to *p* in measure 62. Chord markings F#° and G are shown above the staff.
- Berde:** Bass clef, playing eighth-note patterns, starting with *pp*.

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 instruments and parts:

- Bis. 1**: Treble clef, starting in measure 74 with a *p* dynamic.
- Bis. 2**: Treble clef, starting in measure 74 with a *p* dynamic.
- Br. 1**: Treble clef, playing sixteenth-note patterns with trills in measures 73-75, then *f* in measure 76 and *p* in measure 77.
- Br. 2**: Treble clef, playing sixteenth-note patterns with trills in measures 73-75, then *f* in measure 76 and *p* in measure 77.
- Br. 3**: Treble clef, playing eighth-note patterns, *f* in measure 76 and *p* in measure 77.
- E-Br.**: Treble clef, playing eighth-note patterns, *f* in measure 76 and *p* in measure 77.
- Čelo**: Bass clef, playing eighth-note patterns, *f* in measure 76 and *fz* in measure 77.
- Bug.**: Treble clef, playing eighth-note patterns, with chords *Hdim7*, *E7*, *Am*, and *G7* indicated in measures 76-77.
- Berde**: Bass clef, playing eighth-note patterns, *f* in measure 76 and *p* in measure 77.

79 **grandioso**

The musical score consists of nine staves, each representing a different instrument or part. The notation is as follows:

- Bis. 1:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a melodic line with slurs and accents.
- Bis. 2:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a melodic line with slurs and accents.
- Br. 1:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a melodic line with slurs and accents.
- Br. 2:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a melodic line with slurs and accents.
- Br. 3:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a melodic line with slurs and accents.
- E-Br.:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, F# key signature. Starts with *cresc.* and *ff*. Features a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, F# key signature. Features chordal accompaniment with dynamic markings *C* and *G7*.
- Berde:** Bass clef, F# key signature. Features a rhythmic pattern of eighth notes with *ff* dynamic.

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. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

This musical score is for a brass ensemble and includes the following parts:

- Bis. 1**: Bismarck horn 1, Treble clef, playing a melodic line with slurs and accents.
- Bis. 2**: Bismarck horn 2, Treble clef, playing a melodic line with slurs and accents.
- Br. 1**: Trumpet 1, Treble clef, playing a melodic line with slurs and accents.
- Br. 2**: Trumpet 2, Treble clef, playing a melodic line with slurs and accents.
- Br. 3**: Trumpet 3, Treble clef, playing a rhythmic accompaniment with slurs and accents.
- E-Br.**: Euphonium, Treble clef, playing a sustained harmonic line.
- Čelo**: Trombone, Bass clef, playing a rhythmic accompaniment with slurs and accents.
- Bug.**: Tuba, Treble clef, playing a rhythmic accompaniment with slurs and accents.
- Berde**: Percussion, Bass clef, playing a rhythmic accompaniment with slurs and accents.

The score is in the key of D major (one sharp) and 4/4 time. The dynamic marking *mf* (mezzo-forte) is indicated for the melodic lines. The tuba part includes chord markings: C# and G#7.

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

p

pp

G#7

C#

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

Bis. 1

Musical staff for Bis. 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning and *pp* at the end.

Bis. 2

Musical staff for Bis. 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 1

Musical staff for Br. 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 2

Musical staff for Br. 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 3

Musical staff for Br. 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

E-Br.

Musical staff for E-Br. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Čelo

Musical staff for Čelo. Bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning and *pp* at the end.

Bug.

Musical staff for Bug. Treble clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning.

Chord symbols: Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G

Berde

Musical staff for Berde. Bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning and *pp* at the end.

128 **J** in tempo

This musical score page contains measures 128 through 132. The instruments are arranged as follows from top to bottom: 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 4/4. The score includes various musical notations such as dynamics (*pp*, *p*, *espress.*), articulation (*tr*), and phrasing slurs. The woodwinds (Čelo and Bug.) play a steady eighth-note accompaniment, while the brass instruments feature more complex melodic and harmonic lines.

K Più mosso (Allegro vivo)

134

The musical score consists of nine staves, each representing a different instrument part. The parts are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The score is written in treble clef for the upper parts and bass clef for the lower parts. The key signature has one sharp (F#). The tempo is marked 'Più mosso (Allegro vivo)'. The score is divided into six measures. The first measure starts at measure 134. Dynamics are indicated by *pp* (pianissimo) and *f* (forte). The Bug. part includes chord symbols: D7, D7, G, G, D7, D7, G, G. The Berde part has a consistent rhythmic pattern of eighth notes.

This musical score is for a brass and woodwind ensemble, spanning measures 147 to 151. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged in the following order from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *ff* (fortissimo) in several measures. Trills are indicated with a 'tr' symbol and a wavy line. Chord symbols (G, D7, G7) are provided for the Bug. part. The Berde part has a *ff* marking at the end of the page.

152

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, numbered 152 to 156. The parts are:

- Bis. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Bis. 2:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 2:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Br. 3:** Treble clef, featuring a rhythmic pattern of eighth notes.
- E-Br.:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, featuring a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, featuring a bass line with chords labeled C, G7, C, C, G, D7, G7, G7, C, G7.
- Berde:** Bass clef, featuring a rhythmic pattern of eighth notes.

Dynamic markings include *tr* (trill) and *tr* (trill) with wavy lines. There are also *(tr)* markings in the Br. 1 part.

The musical score consists of 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 dynamics and performance markings indicated below the staves.

- Bis. 1:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Bis. 2:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 1:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 2:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 3:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- E-Br.:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Čelo:** Bass clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Bug.:** Treble clef, playing chords. Chord symbols: C, C, G, D⁷, G, D⁷, G, D⁷, G, D⁷. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a melodic line with eighth notes. 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.

p

dim.

dim.

pp

H7 Em H7 Em H7 Em

174 **poco a poco rit.**

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'poco a poco rit.' at the top. The score is divided into four measures.

- Bis. 1:** Starts with a trill (tr) on the first note. The dynamics are *p* (*molto tranquillo*) in the second measure and *dim.* in the fourth measure.
- Bis. 2:** Remains silent in the first measure. Dynamics are *p* (*molto tranquillo*) in the second measure and *dim.* in the third measure.
- Br. 1:** Plays a single note in the first measure, then a half note in the second measure, and a half note in the third measure. Dynamics are *dim.* in the third measure.
- Br. 2:** Plays a quarter note in the first measure, followed by eighth notes with trills (tr) in the second and third measures, and a quarter note with a trill in the fourth measure. Dynamics are *p* in the second measure.
- Br. 3:** Plays a quarter note in the first measure, then a half note in the second measure, and a quarter note in the fourth measure. Dynamics are *dim.* in the third measure.
- E-Br.:** Plays a quarter note in the first measure, a quarter note in the second measure, and a half note in the fourth measure. Dynamics are *dim.* in the third measure.
- Čelo:** Remains silent in the first two measures, then plays a half note in the third measure and a half note in the fourth measure.
- Bug.:** Remains silent throughout all four measures.
- Berde:** Remains silent throughout all four measures.

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

Measures 1-8: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 1: **f**. Measure 2: **p**, pizz. (pizzicato). The melody consists of eighth notes and quarter notes.

9

Measures 9-17: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 9: **p**, s trzalicom (s trzalicom). Measure 17: **pp**, rit. (ritardando). The melody continues with eighth notes and quarter notes.

18 **A** $\text{♩}=132$

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18: **p**. Measure 20: **cresc.**. Measure 22: **mf**, **cresc.**. The melody consists of eighth notes.

24

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24: **f**. Measure 25: **ff**. The melody consists of eighth notes.

29

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 29: **fz**. The melody consists of eighth notes.

34 **B**

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34: **p**. Measure 40: **cresc.**. Measure 44: **f**. The melody consists of eighth notes.

45 **C** poco rit..

Measures 45-53: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45: **pp**. Measure 48: **cresc.**. Measure 53: **f**. The melody consists of eighth notes.

54 **D** Tempo I. $\text{♩}=72$ rit..

Measures 54-63: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 54: **f**. Measure 56: **dim.**. Measure 57: **p**. Measure 63: **pp**. The melody consists of eighth notes.

V.S.

2

Berde

62 **E**

pp

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

pp poco a poco cresc. **f**

78

grandioso

p **ff**

86 **G**

p **p**

94 **grandioso**

ff

102 **H**

poco rit..

pp

110 **Meno mosso**

I **Quasi andante**

poco rit..

p dim. **pp**

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

rit. . . .

p **pp**

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

pizz.

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, with accents over the 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 features 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 and accents over the 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 the staff.

Bisernica 1

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**



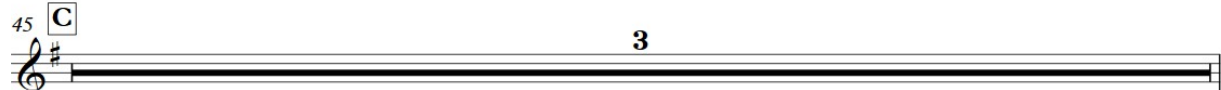
29 *fz*



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 tempo136 **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.



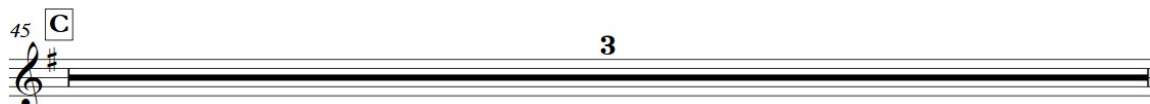
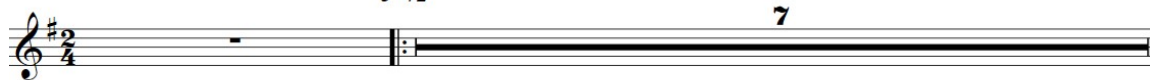
pizz.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

$\text{♩} = 72$



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, E5, and F#5. The fourth measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fifth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The sixth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. 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 begins with a *trem* marking. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. The twelfth measure has a quarter note B1, followed by eighth notes A1, G1, and F#1. The thirteenth measure has a quarter note E1, followed by eighth notes D1, C1, and B0. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. 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 quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. 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.

poco rit.

4

O Più mosso

4

175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

9

f *p* *rit.* *pp*

Allegro vivo

♩=132

18 **A** *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 grandioso
ff *ffz* *p* *mf marc.*

92 grandioso
ff *mf*

100 **H** *p* poco rit.

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

120 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**

cresc. *marc.* *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 (*dim.*) to *p*. There are several slurs and accents throughout the passage.

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 dynamics ranging from *pp* to *p espress.* and back to *pp*. There are slurs and accents throughout the passage.

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 trills (*tr~*) and dynamics ranging from *p poco a poco cresc.* to *f*. There are slurs and accents throughout the passage.

77

p *cresc.*

Detailed description: Musical staff 77-81. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p* to *cresc.*. There are slurs and accents throughout the passage.

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 dynamics ranging from *ff* to *ffz*. There are slurs and accents throughout the passage. A fermata is present at the end of the staff.

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 dynamics ranging from *ff* to *mf*. There are slurs and accents throughout the passage.

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 dynamics ranging from *p*. There are slurs and accents throughout the passage.

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 dynamics ranging from *p dim.* to *pp*. There are slurs and accents throughout the passage.

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 dynamics ranging from *p espress.*. There are slurs and accents throughout the passage.

128 **J** in tempo

p espress. *> pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff *ff*

153

M *p* *cresc.*

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

ff *p* *dim.*

poco rit..

171 **O** Più mosso

pp *p* *tr*

poco a poco rit.

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**

102 **H** poco rit..

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

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

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

136 **K** **Più mosso (Allegro vivo)**

144 **L** **grandioso**

153 **M**

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

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

78 *grandioso*

G7 C G7 C G7 C Dm G7 C

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

p

94 *grandioso*

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

ff

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

p

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

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 Dvoržak
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 and a forte (*f*) dynamic. Measure 2 begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes.

Measures 9-17: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 9 is marked with a fermata and a piano (*p*) dynamic. The text "prigušeno" (diminished) is written below the staff. The piece ends with a fermata and a pianissimo (*pp*) dynamic. A "rit." (ritardando) marking is placed above the staff.

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 is marked with a fermata and a piano (*p*) dynamic. A box labeled "A" is above the staff. The tempo marking "♩=132" is above the staff. The text "ord." is written below the staff. Dynamics include *cresc.* and *mf cresc.*

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a forte (*f*) dynamic. Measure 25 starts with a fortissimo (*ff*) dynamic.

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 33 ends with a forte (*fz*) dynamic.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 is marked with a piano (*p*) dynamic. A box labeled "B" is above the staff. Dynamics include *cresc.* and *f*. A "marc." (marcato) marking is above the staff.

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 is marked with a pianissimo (*pp*) dynamic. A box labeled "C" is above the staff. Dynamics include *cresc.*

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a piano (*poco rit.*) dynamic. A box labeled "D" is above the staff. The tempo marking "Tempo I. ♩=72" is above the staff. Dynamics include *f*, *f*, and *dim. p*.

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 is marked with a piano (*rit.*) dynamic. A box labeled "E" is above the staff. The piece ends with a pianissimo (*pp*) dynamic. The text "V.S." is written at the end.

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 Allegretto scherzando, quasi Tempo I.

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*

pp

18 **A** $\text{♩} = 132$

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

29 **B** 7

mf *ff* *cresc.*

45 **C**

pp

49 *poco rit.* *f*

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

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
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

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
Piatti Gr. Cassa *p* *cresc.* *mf* *cresc.*
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.*

grandioso

25 30

Fl. picc. *ff*

Fl. I. *f* *ff*

Ob. I.II. *f* *ff*

Cl. I.II.A *f* *ff*

Fag. I.II. *f* *ff* a2

I. II. *ff*

Cor. F. *f* *ff*

III. IV. *f* *ff*

Trbe I. II. F *f* *ff*

I. II. *f* *ff* a2

Trbni *f* *ff*

III. *f* *ff*

Timp. D. H. *ff*

Piatti *f* *ff*

Gr. Cassa *f* *ff*

Trgl. *f* *ff*

grandioso

8

I. *f* *ff*

Viol. *f* *ff*

II. *f* *ff*

Vle. *f* *ff*

Vel. *f* *ff*

Cb. *f* *ff*

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* *p* 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*

This musical score page, numbered 40, contains the following parts and markings:

- Flutes:** Fl. I. and Fl. II. (no notation).
- Oboe:** Ob. I. II. (melodic line with *marc.* and *cresc. marc.* markings).
- Clarinets:** Cl. I. II. A (no notation).
- Bassoon:** Fag. I. II. (melodic line with *a2*, *[mf] cresc.*, and *cresc.* markings).
- Cor Anglais:** I. II. Cor. F (melodic line with *cresc.* marking).
- Trumpets:** III. IV. (melodic line with *cresc.* marking).
- Trumpets:** Trbe I. II. F (no notation).
- Trumpets:** I. II. Trbn (no notation).
- Trumpets:** III. (no notation).
- Timpani:** Timp. E, H (no notation).
- Percussion:** Piatti, Gr. Cassa (no notation).
- Trigon:** Trgl. (melodic line).
- Violins:** I. (melodic line with *p*, *marc.*, and *cresc. marc.* markings).
- Violins:** II. (melodic line with *p* and *cresc.* markings).
- Viola:** Vle (melodic line with *marc.* marking).
- Violoncello:** Vol. (melodic line with *cresc. arco* marking).
- Double Bass:** Cb. (melodic line with *cresc.* marking).

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.

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

Cl. I. II. A *f poco a poco cresc.* *marc.*

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

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

III. IV.

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.

Vle. *poco a poco cresc.* *fz poco cresc.* *fz*

Vcl. *marc.*

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

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

Cb. *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*

Trbe I.II.F *a2 p*

I.II. Trbni

III.

Timp.E,H

Piatti Gr.Cassa *pp*

Trgl. *Solo pp*

I. Viol. *p*

II. *pizz.*

Vle *p*

Vcl. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 85 to 88. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several systems. The first system includes woodwinds: 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 second system includes brass: Horns I and II (I.II. Cor.F), Horns III and IV (III.IV.), Trumpets I and II F (Trbe I.II.F), and Trombones I and II (I.II. Trbni), Trombone III (III.). The third system includes percussion: Timpani (Timp.E,H), Snare Drum (Piatti), Cymbals (Gr.Cassa), and Triangle (Trgl.). The fourth system includes strings: Violins I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). Dynamics include fortissimo (ffz), piano (p), and pianissimo (pp). Performance markings include accents, staccato (stacc.), and pizzicato (pizz.).

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, Flute I, Oboe I and II, Clarinet I and II A, Bassoon I and II, and Cor Anglais I and II. The brass section includes Trumpets I and II, Trombones I, II, and III, and Horns III and IV. The percussion section includes Timpani (E and H), Cymbals, Snare Drum, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The page number '95' is located at the top left of the first staff.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. III.

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.

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*

Clonob. 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.

Trbne I. II. F.

I. II.
Trbni

III.

Timp. D, H
Piatti
Gr. Cassa
Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Fl.picc. *J* *tr* *tr* *tr* *tr* *tr* 155 *tr*
ff *tr*
 Fl.I. *ff* *tr*
 Ob.I.II. *ff* *a2*
 Cl.I.II.A *ff* *a2* *tr* *tr* *tr*
 Fag.I.II. *ff*
 I.II. Cor.F III.IV. *a2*
 Trbe I.II.F *a2* *a2*
 I.II. Trbni III.
 Timp. D,H
 Piatti
 Gr. Cassa
 Trgl.
 I. Viol. *ff* *tr* *tr* *tr* *tr*
 II. *ff*
 Vle. *ff*
 Vcl. *ff*
 Cb. *ff*

160

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.

Fimp.D,H

Piatti

Gr.Cassa

Trgl.

I. Viol.

II.

Vle

Vcl.

Cb.

tr

a2

p

cresc.

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.

