

# 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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# 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.

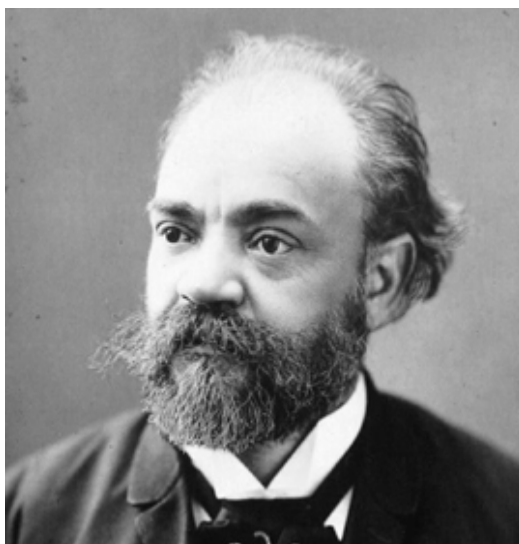
## 2. ANTONIN DVOŘÁK

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 snippet for Slavenski ples br.2, Op.46. It features five staves: Violin I (Viol.), Violin II (Viol.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The Violin I part starts with a *dim.* marking and includes a trill (*tr*) and a fermata. The Violoncello part also starts with a *dim.* marking and includes a trill (*tr*) and a *pp* marking. The Viola and Contrabass parts have *pp* markings. The score includes dynamic markings (*dim.*, *pp*), articulation (*tr*), and a fermata. The date *14. 7. 1878* is written at the bottom right.

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](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 includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. Dynamics include *p*, *pp*, and *pizz.* 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.

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](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#<sup>o7</sup> 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. TRANKRIPCIJA

## 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*





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 D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

29 B

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G H<sup>7</sup> H<sup>7</sup> H<sup>7</sup> E E

36

Bis. 1 *marc.*  
*cresc.*

Bis. 2 *marc.*  
*cresc.*

Br. 1 *marc.*  
*cresc.*

Br. 2 *marc.*  
*cresc.*

Br. 3 *marc.*  
*cresc.*

E-Br. *cresc.*

Čelo *marc.*  
*cresc.*

Bug. *cresc.*  
H7 H7 E E H7 H7 E E G#7 C#m G#m A G#o

Berde *cresc.*



C

43

This musical score is for a brass and woodwind ensemble, covering measures 43 through 48. The score is written in treble clef with a key signature of two sharps (F# and C#). 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 (Cello), Bug. (Trumpets), and Berde (Bassoon). The score features dynamic markings of *f* (forte) and *pp* (pianissimo) across various parts. The Bug. part includes specific chord voicings: F#m, C#7, F#m, F#m, C#7, C#7, F#m, F#m, C#7, C#7, F#7, and F#7. The Berde part has a consistent rhythmic pattern of eighth notes with rests. The E-Br. part plays a continuous sixteenth-note figure. The Čelo part has a similar sixteenth-note figure. The Brass parts (Br. 1, 2, 3) play a melodic line that changes in measure 44 and remains consistent through measure 48. The woodwinds (Bis. 1, 2) play a simple harmonic accompaniment.

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*



**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.*



79 **grandioso**

Bis. 1 *cresc.* *ff*

Bis. 2 *cresc.* *ff*

Br. 1 *cresc.* *ff*

Br. 2 *cresc.* *ff*

Br. 3 *cresc.* *ff*

E-Br. *cresc.* *ff*

Čelo *cresc.* *ff*

Bug. C G<sup>7</sup> C G<sup>7</sup> C

Berde *ff*

**G**

84

Musical score for measures 84-89. The score is written for the following instruments: 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 dynamics such as *ffz* and *p*. Chord symbols are provided for the Bug. part: Dm, G7, C, E7, A, and 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. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

Musical score for a brass ensemble, measures 95-99. 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 shows various musical notations including notes, rests, dynamics (*mf*), and articulation marks (*v*, *x*).

**H**

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*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

The musical score consists of nine staves. The top five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are for woodwind instruments and feature melodic lines with 'p espress.' markings. The sixth staff (E-Br.) is for E-flat brass instruments. The seventh staff (Čelo) is for the cello, with 'p' and 'pp' markings. The eighth staff (Bug.) is for the bugle, showing a sequence of chords: Em, Am, H7, Am, H7, Em, H7, Em, G, F#°, H7, Em, F#°, F#°, G, G. The bottom staff (Berde) is for the bass drum, with 'p' and 'pp' markings. The tempo is marked 'Allegretto scherzando, quasi Tempo I.' and the dynamics range from 'p' to 'pp'. A 'rit.' marking is present at the end of the score.

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 begins at measure 128 and continues through measure 132. The instruments and their parts are as follows:

- Bis. 1:** Treble clef, playing a melodic line with trills. Dynamics include *pp* and *p*. Articulation includes *trill*.
- Bis. 2:** Treble clef, playing a melodic line with trills. Dynamics include *pp* and *p*. Articulation includes *trill*.
- Br. 1:** Treble clef, playing a melodic line with accents. Dynamics include *p* *espress.*
- Br. 2:** Treble clef, playing a melodic line with accents. Dynamics include *p* *espress.*
- Br. 3:** Treble clef, playing a melodic line with accents. Dynamics include *pp*.
- E-Br.:** Treble clef, playing a melodic line with accents. Dynamics include *p* *espress.*
- Čelo:** Bass clef, playing a rhythmic line. Dynamics include *p*.
- Bug.:** Treble clef, playing a melodic line with accents. Dynamics include *p*.
- Berde:** Bass clef, playing a rhythmic line. Dynamics include *pizz.*







Musical score for measures 147-151. The score is written for a brass and woodwind ensemble. The parts are:

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

The key signature is one sharp (F#). The score includes various musical notations such as dynamics (*ff*), articulation (*tr*), and chord symbols (G, D7, G7).

152

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

Musical score for measures 152-156. The score is written for a brass ensemble in the key of F# (one sharp). The parts include:

- Bis. 1:** Features trills and slurs.
- Bis. 2:** Features trills and slurs.
- Br. 1:** Features trills and slurs.
- Br. 2:** Features slurs and dynamic markings.
- Br. 3:** Features slurs and dynamic markings.
- E-Br.:** Features slurs and dynamic markings.
- Čelo:** Features slurs and dynamic markings.
- Bug.:** Features chords and dynamic markings.
- Berde:** Features slurs and dynamic markings.

Chord progression for Bug. (measures 152-156):

Measure	Chord(s)
152	C, G7
153	C, C
154	G, D7
155	G7, G7
156	C, G7

M

157

Bis. 1

Musical staff for Bis. 1, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Bis.2

Musical staff for Bis. 2, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Br.1

Musical staff for Br. 1, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Br.2

Musical staff for Br. 2, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Br.3

Musical staff for Br. 3, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

E-Br.

Musical staff for E-Br., featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Čelo

Musical staff for Čelo, featuring a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Dynamics include *p* and *cresc.*

Bug.

Musical staff for Bug., featuring a treble clef and a key signature of one sharp (F#). The staff contains a bass line with chords and slurs. Dynamics include *p* and *cresc.*

Berde

Musical staff for Berde, featuring a bass clef and a key signature of one sharp (F#). The staff contains a bass line with notes and slurs. Dynamics include *p* and *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.*

*pp*

H7 Em H7 Em H7 Em

174 **poco a poco rit.**

**Bis. 1**  
(tr)  
*molto tranquillo*  
**p**  
*dim.*

**Bis. 2**  
**p**  
*molto tranquillo*  
*dim.*

**Br. 1**  
*dim.*

**Br. 2**  
**p**  
*tr*  
*tr*

**Br. 3**  
*dim.*

**E-Br.**  
*dim.*

**Čelo**

**Bug.**

**Berde**



#### 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 (trill). 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, 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 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) 6 *pp* *p* *cresc.*

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

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.

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

$\text{♩} = 72$

9

*p* *cresc.* *pp* *rit.* Allegro v

18 **A**  $\text{♩} = 132$

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

24

*f* *ff*

29

*fz*

34 **B**  $\text{♩} = 72$

*marc.* *cresc.* *f*

45 **C**  $\text{♩} = 72$



48 **poco rit..**

*cresc.* *f* *dim.*

54 **D** **Tempo I.** ♩=72 **rit..**

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

62 **E**

*tr* *tr*

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

*pp* *p*

79 **grandioso**

*cresc.* *ff*

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

*ff* *mf*

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

*p*

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

*pp* *p dim.* *pp*

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

*p espress.* *rit..*

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

9

*p* *rit.* *pp*

Allegro vivo

18 **A** ♩=132

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

23 *f* *ff*

29 *fz*

34 **B**

*p* *cresc.* *marc.*

43 **C**

*f* *pp* *cresc.*

52 **D** ♩=72 Tempo I.

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

*rit.*

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**

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

marc.

*cresc.*

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

*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 a series of eighth and sixteenth notes with slurs and accents. The dynamic marking is **ff**.

102 **H** poco rit..

Musical staff 102-109: Treble clef, key signature of one sharp. The music consists of chords with slurs. The dynamic marking is **p**.

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. The dynamic markings are **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. The dynamic marking is **p espress.**.

128 **J** in tempo

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. The dynamic marking is **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 and accents. The dynamic marking is **f**.

144 **L** grandioso

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

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. The dynamic markings are **p** and **cresc.**. The section is labeled **M**.

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. The dynamic markings are **ff**, **p**, and **dim.**.



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

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Più mosso' and the performance instruction is 'poco a poco rit.'. The dynamics are 'pp' (pianissimo) at the beginning and end, and 'dim.' (diminuendo) in the middle. The melody consists of several measures of music, including a half note, a quarter note, and a half note with a fermata.

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

*p* *pp*

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

*p* *pp*

136 **K** Più mosso (Allegro vivo)

D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G

144 **L** grandioso

D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C C

154 G D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> **M** C C G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup>

*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

$\text{♩}=72$

Measures 1-8: Bass clef, key signature of one sharp (F#), 2/4 time signature. 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 with some ties.

9

Measures 9-17: Continuation of the melody. Measure 9 is marked *prigušeno* (diminished). Measure 17 ends with a fermata and a pianissimo (*pp*) dynamic. A *rit.* (ritardando) marking is placed above the staff.

Allegro vivo

Measures 18-23: Marked **A** and *ord.* (ordinario). Tempo  $\text{♩}=132$ . Measure 18 starts with a piano (*p*) dynamic. The melody is a rhythmic eighth-note pattern. Measure 23 ends with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking.

Measures 24-28: Continuation of the rhythmic eighth-note pattern. Measure 24 starts with a forte (*f*) dynamic. Measure 28 ends with a fortissimo (*ff*) dynamic.

Measures 29-33: Continuation of the rhythmic eighth-note pattern. Measure 33 ends with a forte (*fz*) dynamic.

Measures 34-44: Marked **B**. Measure 34 starts with a piano (*p*) dynamic. The melody consists of quarter notes. Measure 44 ends with a forte (*f*) dynamic. A *marc.* (marcato) marking is placed above the staff, and a *cresc.* (crescendo) marking is placed below the staff.

Measures 45-50: Marked **C**. The melody consists of sixteenth-note patterns. Measure 45 starts with a pianissimo (*pp*) dynamic. Measure 50 ends with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking.

Measures 51-59: Marked **D** and *Tempo I*. Tempo  $\text{♩}=72$ . Measure 51 starts with a forte (*f*) dynamic. Measure 59 ends with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

Measures 60-65: Marked **E**. Measure 60 starts with a piano (*p*) dynamic. Measure 65 ends with a pianissimo (*pp*) dynamic. A *rit.* (ritardando) marking is placed above the staff. The text "V.S." (Vincenzo) is written at the end of the line.



2

Čelo

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

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

79

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

86 **G**

*p*

94

**grandioso** *ff*

102 **H**

*pp*

108

*poco rit.* **Meno mosso**

114 **I** Quasi andante

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

120 Allegretto scherzando, quasi Tempo I.

*p* *rit.* *pp*

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*

*p* *pp*

18 **A**  $\text{♩} = 132$

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

29 **B** 7

*p* *fz* *cresc.*

45 **C**

*pp*

49 *poco rit.* *f*

*p* *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*

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

Gr. Cassa

Trgl.

E *muta in D*

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.

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.

grandioso

I.

Viol.

II.

Vle

Vel.

Cb.



B<sup>l</sup>muta 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.*



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. Cor. F *cresc.* *f*

III. IV. *cresc.* *f*

Trbe I. II. F

I. II. Trbni

III.

Timp. E, H *tr* *fp*

Piatti

Gr. Cassa

Trgl.

I. Viol. *cresc.* *f*

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.

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.*

Trbn 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. Viol. *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*

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 Flute piccolo, Flute I, Oboe I/II, Clarinet I/II A, and Bassoon I/II. The second system includes Horn I/II, Horn III/IV, Trumpet I/II F, and Trombone I/II. The third system includes Timpani (E, H), Cymbals/Grande Cassa, and Triangle. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *pp* (pianissimo) to *ffz* (fortissimo con forza). Performance markings include *pizz.* (pizzicato) for Violin II and *Solo* for Triangle. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.



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. 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), Bassoon I and II (Fag. I. II.), Cor Anglais I and II (I. II. Cor. F), and Trumpet I, II, and III (Trbe I. II. F). The brass section consists of Trumpets I and II (I. II. Trbni) and Trombones I, II, and III (III. Trbni). The percussion section includes Timpani (Timp. E, H), Cymbals (Piatti), and Grand Cassa (Gr. Cassa). The string section includes Violins I and II (I. Viol., II. Viol.), Viola (Vle), Violoncello (Vcl.), and Contrabass (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. 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.*

*a<sup>2</sup>*

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

III. IV. *pp*

Trbn. I. II. F *pp*

I. II. Trbn. *pp*

III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. Viol. *[pp]* *tr*

II. *[pp]* *tr*

Vle. *[p]* *espress.*

Vcl. *[pp]*

Cb. *[pp]* *pizz.*

Fl. picc. *trm* ritard. 135 *trm*  
Fl. I. *pp*  
Ob. I. II. *trm* *pp* *trm*  
Cl. I. II. A *pp* a2  
Fag. I. II. *pp*  
I. II. *a2* *pp*  
Cor. F. *pp*  
III. IV. *pp*  
Trbe I. II. F. *pp*  
I. II. *pp*  
Trbni. III. *pp*  
Timp. D, H  
Piatti  
Gr. Cassa  
Trgl.  
I. *trm* ritard. *trm*  
Viol. II. *trm* *pp* *trm*  
Vle. *pp*  
Vel. *pp*  
Cb. *pp*







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.













