

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

---

**Gašparović, Aleksandar**

**Master's thesis / Diplomski rad**

**2019**

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku**

*Permanent link / Trajna poveznica:* <https://urn.nsk.hr/urn:nbn:hr:251:699275>

*Rights / Prava:* [In copyright](#)/[Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2024-07-11**



*Repository / Repozitorij:*

[Repository of the Academy of Arts and Culture in Osijek](#)



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

ALEKSANDAR GAŠPAROVIĆ

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

DIPLOMSKI RAD

Mentorica:

doc.art. Mia Elezović

Sumentor:

Tihomir Ranogajec, ass.

Osijek, 2019.



# 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.

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.

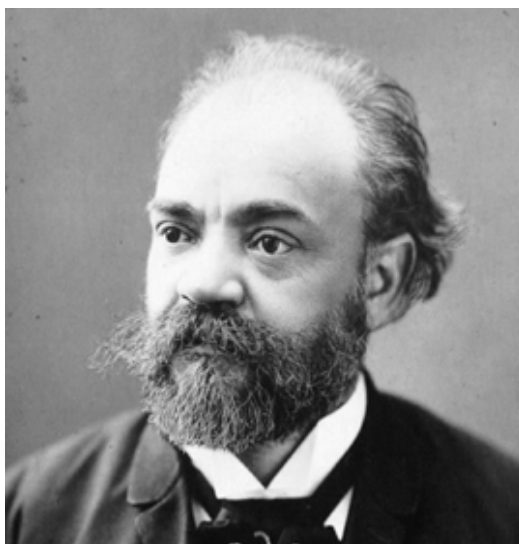
## 2. ANTONIN DVOŘÁK

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 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 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: Violins I and II, Viola, Violoncello, and Contrabass. The Violin I part starts with a *dim.* marking and includes a trill. The Violoncello part also starts with a *dim.* marking and includes a trill. The Viola part has a *pp* marking. The Contrabass part has a *pp* marking. The score includes dynamic markings such as *dim.*, *pp*, and *ppp*, and performance instructions like *tr* (trill) and *flag.* (flag). The date 14. 7. 1878 is printed at the bottom right of the score.

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

Prema: [https://imslp.org/wiki/File:PMLP4972-Dvorak\\_-\\_Slavonic\\_Dances,\\_Op.46;\\_B.83.pdf](https://imslp.org/wiki/File:PMLP4972-Dvorak_-_Slavonic_Dances,_Op.46;_B.83.pdf)

pizz.

178

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

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)

**G**

84

Bis. 1 *ffz* *p*

Bis. 2

Br. 1 *ffz* *p*

Br. 2 *ffz*

Br. 3 *ffz*

E-Br. *ffz* *p*

Čelo *p*

Bug. Dm G7 C E7 A E7 *p*

Berde *p*

Slika 5. Detalj iz transkripcije partiture (obratiti pozornost na trozvuke)

Sljedeći problem je nedostatak različitih vrsta instrumenata u tamburaškom nonetu što često uvjetuje da jedan tamburaški instrument pokriva više simfonijskih instrumenata. Primjer rješenja ovog problema je slučaj u kojem se četiri dionice roga pokrivaju jednim tamburaškim instrumentom – bugarijom.



Musical score for Slavonic Dances, Op. 46, B. 83, page 42. The score shows the orchestral arrangement for measures 15-19. The key signature is one sharp (F#). The woodwind section includes Flutes I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horns I, II, III, and IV, and Trumpets I and II. The brass section includes Trombones I, II, and III. The percussion section includes Timpani, Snare Drum, Cymbals, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features a 'rit.' marking at measure 15 and a 'cresc.' marking for the strings at measure 17. The dynamics are marked 'pp' (pianissimo) throughout.

Slika 6. Detalj iz originalne partiture (obratiti pozornost na dionice roga)

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#o7 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#o H7 Em F#o F#o

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*p*

*p*

*p*

*p*

*p*

prigušeno

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

s trzalicom

*p*



Allegro vivo

**A** ♩ = 132

16 rit.

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

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

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

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

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

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

Čelo *pp* *p* *cresc.* *mf* *cresc.*

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

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

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*

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 *fz*

Bis. 2 *fz*

Br. 1 *fz p*

Br. 2 *fz p*

Br. 3 *fz*

E-Br. *fz*

Čelo *fz p*

Bug. *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 **H7** **H7** **H7** E E

Berde *fz p*

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.

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



C

43

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

Measures 43-48:

- Bis. 1 & 2:** Play *f* in measures 43-44, then rest in measures 45-48.
- Br. 1 & 2:** Play *f* in measure 43, *pp* in measure 44, and then play a melodic line in measures 45-48.
- Br. 3:** Play *f* in measure 43, then rest in measures 44-48.
- E-Br.:** Play *pp* in measure 44 and continue with a melodic line in measures 45-48.
- Čelo:** Play *f* in measure 43, *pp* in measure 44, and continue with a melodic line in measures 45-48.
- Bug.:** Play *f* in measure 43, *pp* in measure 44, and play chords in measures 45-48.
- Berde:** Play *f* in measure 43, *pp* in measure 44, and play a rhythmic pattern in measures 45-48.

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*



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. *F#° F#° G G* *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**

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

- Bis. 1:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The tempo is **grandioso**.
- Bis. 2:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Br. 1:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Br. 2:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Br. 3:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- E-Br.:** Treble clef, playing a rhythmic pattern of eighth notes, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Čelo:** Bass clef, playing a rhythmic pattern of eighth notes, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Bug.:** Treble clef, playing chords. Chord symbols are C, G7, C, G7, C above the staves.
- Berde:** Bass clef, playing a rhythmic pattern of eighth notes, moving to *ff* at measure 81.

**G**

84

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

Dm G7 C E7 A E7

*ffz* *p* *ffz* *ffz* *ffz* *ffz* *p* *p* *p*



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 and woodwind ensemble, covering measures 95 to 99. The score is written in treble clef with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Bis. 1:** First Bismillah, playing a melodic line with slurs and accents. A *mf* dynamic marking is present in measure 97.
- Bis. 2:** Second Bismillah, playing a similar melodic line to Bis. 1.
- Br. 1:** First Trumpet, playing a melodic line with slurs and accents. A *mf* dynamic marking is present in measure 97.
- Br. 2:** Second Trumpet, playing a similar melodic line to Br. 1.
- Br. 3:** Third Trumpet, playing a rhythmic accompaniment with slurs and accents.
- E-Br.:** Euphonium, playing a sustained harmonic line with slurs.
- Čelo:** Trombone, playing a rhythmic accompaniment with slurs and accents.
- Bug.:** Baritone, playing a rhythmic accompaniment with slurs and accents. Chord symbols **C#** and **G#7** are written above the staff.
- Berde:** Bass Drum, playing a rhythmic accompaniment with slurs and accents.

**H**

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*mf marc.*

*pp*

*pp*

G#7

C#

poco rit..

Meno mosso

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p espress.*

*p*

Am G H



I Quasi andante

poco rit.

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p dim.*

*pp*

F G H

Allegretto scherzando, quasi Tempo I.

rit. . . . .

120

The musical score consists of eight staves. The top five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are for woodwind instruments and are marked *p espress.*. The sixth staff (E-Br.) is for E-flat brass instruments. The seventh staff (Čelo) is for the Cello, marked *p*. The eighth staff (Bug.) is for the Trombone, marked *p*, and includes a chord progression: Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G. The bottom staff (Berde) is for the Bassoon, marked *p*. The score concludes with a *pp* dynamic marking.

128 **J** in tempo

Musical score for a brass band, measures 128-132. 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#) and the time signature is 4/4. The music features various dynamics such as *pp*, *p*, and *p espress.*, and articulations like trills and pizzicato.

**K** Più mosso (Allegro vivo)

134

The musical score is arranged in ten staves. The first five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are in treble clef. The sixth staff (E-Br.) is in treble clef. The seventh staff (Čelo) is in bass clef. The eighth staff (Bug.) is in treble clef. The ninth staff (Berde) is in bass clef. The key signature is one sharp (F#). The score begins at measure 134. Dynamics range from *pp* (pianissimo) to *f* (forte). Articulation includes trills (tr) and accents (>). The guitar part (Bug.) includes chords D7 and G.



**L**

grandioso

140

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*f*   *ff*

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

This musical score page contains measures 147 through 151 for a brass and woodwind ensemble. 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 key signature is one sharp (F#). The score features various musical notations including slurs, accents, and dynamic markings. The dynamic *ff* (fortissimo) is prominently used in measures 149 and 151 across most parts. Trills are indicated in measures 149 and 151 for the first two trumpets and the first trombone. The Bugle part provides harmonic support with chords of G, D7, and G7. The Euphonium and Cello parts play a melodic line with slurs and accents. The Bass Drum part provides a steady rhythmic accompaniment.

152

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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

**M**

157

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

- Bis. 1:** Treble clef, playing a melodic line with eighth notes and slurs. Dynamics: *p*, *cresc.*
- Bis. 2:** Treble clef, playing a similar melodic line. Dynamics: *p*, *cresc.*
- Br. 1:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 2:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 3:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- E-Br.:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Čelo:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Bug.:** Treble clef, playing chords. Chords are labeled C, G, and D<sup>7</sup>. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*



**N**

Meno mosso, quasi Tempo I.

poco rit..

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*ff*

*f*

*p*

G D7 Em Am **H7** Am **H7** Em **H7** Em G F#°

**O**

**Più mosso**

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*dim.*

*pp*

*tr*

*pp espress.*

*pp*

*pp*

*pp*

*dim.*

*pp*

*dim.*

*pp*

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

*dim.*

*pp*

poco a poco rit.

This musical score page contains measures 174 through 177. The instruments are arranged vertically from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked 'poco a poco rit.' and 'molto tranquillo'. The dynamics are marked 'p' (piano) and 'dim.' (diminuendo).  
- **Bis. 1:** Measure 174 has a trill (tr) on the first note. Measures 175-177 play a melodic line with a 'p' dynamic and 'molto tranquillo' marking, ending with a 'dim.' marking.  
- **Bis. 2:** Measure 174 is a whole rest. Measures 175-177 play a melodic line with a 'p' dynamic and 'molto tranquillo' marking, ending with a 'dim.' marking.  
- **Br. 1:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.  
- **Br. 2:** Measure 174 has a whole note. Measures 175-177 play a melodic line with a 'p' dynamic, trills (tr) in measures 175 and 176, and a 'dim.' marking.  
- **Br. 3:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.  
- **E-Br.:** Measure 174 has a whole note. Measures 175-177 play a sustained note with a 'dim.' marking.  
- **Čelo:** Measure 174 has a whole note. Measures 175-177 are whole rests.  
- **Bug.:** Measures 174-177 are whole rests.  
- **Berde:** Measures 174-177 are whole rests.





#### 4. ZAKLJUČAK

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

## 5. LITERATURA

1. Andreis, J. (1975). *Povijest glazbe: Knjiga 2*. Zagreb: Liber; Mladost
2. Žmegač, V. (2009), *Majstori europske glazbe: Od baroka do sredine 20. stoljeća*, Matica Hrvatska, Zagreb

## 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

1st system of musical notation in bass clef, 2/4 time, key of D major. It starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The notation includes a pizzicato (*pizz.*) instruction and a repeat sign.

9

2nd system of musical notation in bass clef, 2/4 time, key of D major. It starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The notation includes a *s trzalicom* instruction and a *rit.* marking.

Allegro vivo

18 **A**  $\text{♩}=132$

3rd system of musical notation in bass clef, 2/4 time, key of D major. It starts with a piano (*p*) dynamic and includes *cresc.* and *mf cresc.* markings.

24

4th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) marking.

29

5th system of musical notation in bass clef, 2/4 time, key of D major. It ends with a fortissimo (*ff*) marking.

34 **B**

6th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a piano (*p*) dynamic and includes *cresc.* and *f* markings.

45 **C** poco rit..

7th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a pianissimo (*pp*) dynamic and includes *cresc.* and *f* markings.

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

8th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a forte (*f*) dynamic and includes *dim.*, *p*, and *pp* markings. The system ends with a *V.S.* instruction.

2

Berde

62 **E**

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

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

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

78

grandioso

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

86 **G**

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

94

grandioso

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

102 **H**

poco rit..

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

110

Meno mosso

**I** Quasi andante

poco rit..

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

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

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

128

**J** in tempo

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

136 **K** Più mosso (Allegro vivo)

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

144 **L** grandioso

Musical notation for measure 144, marked **L** grandioso. The notation is in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with sixteenth and thirty-second notes. The dynamic marking *ff* is present at the beginning and end of the line.

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 quarter notes and rests. The dynamic marking *p* and the instruction *cresc.* are present.

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

poco rit..

Musical notation for measure 163, marked **N** Meno mosso, quasi Tempo I. The notation is in bass clef with a key signature of one sharp (F#). It consists of a single line of music with quarter notes and rests. The dynamic marking *f* is present at the beginning, and *p* and *dim.* are present later in the line.

171 **O** Più mosso

poco a poco rit.

Musical notation for measure 171, marked **O** Più mosso. The notation is in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with sixteenth notes and rests. The dynamic marking *pp* is present at the beginning and end of the line. A large number **6** is written above the staff.

# 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.*

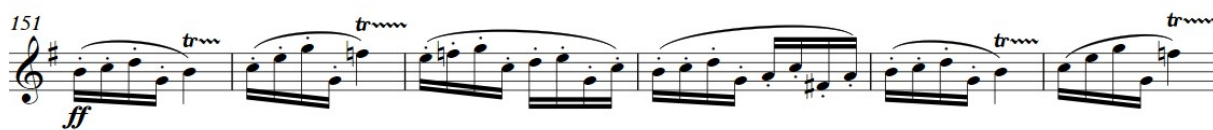
110 *Meno mosso* **I** *Quasi andante* *p dim.* *pp* *poco rit.*

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.

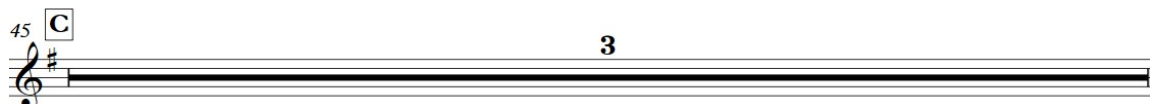
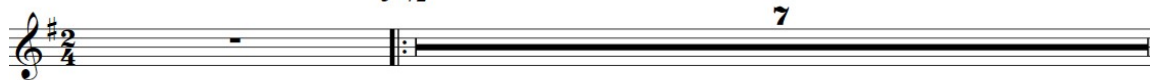


# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

*cresc.* *f* *dim.*

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

*poco rit.*

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*

Detailed description: This block contains the first line of musical notation, measures 1 through 8. It is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto scherzando' with a quarter note equal to 72 beats. The dynamics start with a forte (*f*) first half note, followed by a piano (*p*) half note. The melody consists of eighth and sixteenth notes with various phrasing slurs and accents.

9

*p* *rit.* *pp*

Allegro vivo

Detailed description: This block contains the second line of musical notation, measures 9 through 17. The tempo changes to 'Allegro vivo'. The dynamics are piano (*p*) and then piano-piano (*pp*) with a 'rit.' (ritardando) marking. The notation includes slurs and accents over the notes.

18 **A** ♩=132

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

Detailed description: This block contains the third line of musical notation, measures 18 through 22. It is marked with a boxed 'A' and a tempo of 132. The dynamics are piano (*p*), crescendo (*cresc.*), mezzo-forte (*mf*), and crescendo (*cresc.*). The notation features a series of eighth notes with accents.

23

*f* *ff*

Detailed description: This block contains the fourth line of musical notation, measures 23 through 28. The dynamics are forte (*f*) and fortissimo (*ff*). The notation includes slurs and accents over the notes.

29 **B**

*fz* *p*

Detailed description: This block contains the fifth line of musical notation, measures 29 through 38. It is marked with a boxed 'B'. The dynamics are fortissimo (*fz*) and piano (*p*). The notation includes slurs and accents over the notes.

39 **C**

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

Detailed description: This block contains the sixth line of musical notation, measures 39 through 46. It is marked with a boxed 'C'. The dynamics include crescendo (*cresc.*), marcato (*marc.*), forte (*f*), and piano-piano (*pp*). The notation includes slurs and accents over the notes.

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 (f) dynamic, followed by a fortissimo (fz) dynamic, then a decrescendo (dim.) to piano (p). The tempo is marked 'Tempo I. ♩=72'. The piece concludes with a 'rit.' (ritardando) marking.

61 **E**

*pp* *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano (pp) and piano espressivo (p espress.) dynamics. The piece concludes with a pianissimo (pp) dynamic.

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

*p poco a poco cresc.* *f*

Detailed description: Musical staff 70-76. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr~) and a dynamic range from piano (p) to fortissimo (f). The tempo is marked 'Piu mosso (Allegro vivo)'. The piece concludes with a fortissimo (f) dynamic.

77

*p* *cresc.*

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

82 *grandioso* **G** 8

*ff* *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with fortissimo (ff) and fortissimo con sordina (ffz) dynamics. The piece concludes with a fortissimo (ff) dynamic.

94 *grandioso*

*ff* *mf*

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

102 **H** *poco rit.*

*p*

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

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

*p dim.* *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano (p) and pianissimo (pp) dynamics. The tempo is marked 'Meno mosso' and 'Quasi andante'. The piece concludes with a 'poco rit.' (poco ritardando) marking.

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

*p espress.*

Detailed description: Musical staff 120-127. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano espressivo (p espress.) dynamics and a 'rit.' (ritardando) marking.



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.

poco rit..

*ff* *p* *dim.*

171 **O** Più mosso

poco a poco rit.

*pp* *p*

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**

*ff*

102 **H**

*poco rit.*

*p*

110 **Meno mosso**

**I** **Quasi andante**

*poco rit.*

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

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

*rit.*

*p espress.*

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

*pp* *pp*

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

*f*

144 **L** **grandioso**

*ff* *ff*

153

**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.* *pp*

The musical notation consists of a single staff in treble clef with a key signature of one sharp (F#). The piece begins at measure 171 with a dynamic marking of *pp*. The first measure contains two quarter notes: G4 and A4. The second measure contains two quarter notes: B4 and C5, with a fermata over both. The third measure contains two quarter notes: D5 and E5, with a *dim.* marking below. The fourth measure contains two quarter notes: F#5 and G5. The fifth measure contains two quarter notes: A5 and B5. The sixth measure contains two quarter notes: C6 and B5. The seventh measure contains two quarter notes: A5 and G5. The eighth measure contains two quarter notes: F#5 and E5. The ninth measure contains two quarter notes: D5 and C5. The tenth measure contains two quarter notes: B4 and A4, with a *pp* marking below. The piece ends with a double bar line.

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 Dvořák  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

Measures 1-8: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 1 starts with a fermata 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 measure 18, with "ord." (ordinario) written below it. The tempo marking "♩=132" is above the staff. The piece features a crescendo from *p* to *mf* (mezzo-forte) and back to *p*.

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

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 29 starts with a forte (*f*) dynamic. The piece ends with a fermata and 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 measure 34. The piece features a crescendo from *p* to a forte (*f*) dynamic. 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 measure 45. The piece features a crescendo from *pp* to a mezzo-forte (*mf*) dynamic.

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a piano (*p*) dynamic. A box labeled "D" is above measure 51, with "Tempo I. ♩=72" written below it. The piece features a "poco rit." (poco ritardando) marking above the staff. The dynamics range from *f* (forte) to *p* (piano) and *dim.* (diminuendo).

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

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*





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**

*ff*

102 **H**

*mf marc.* *poco rit.*

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

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

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.

171 **O** Più mosso

Allegretto scherzando

Flauto I.

Flauto II.  
(Fl. piccolo)

Oboi I. II.

Clarinetti I. II. A

Fagotti I. II.

I. II.  
Corni F

III. IV.

Trombe I. II. F

I. II.  
Tromboni

III.

Timpani E, H

Piatti

Gran Cassa

Triangolo

I.

Violini

II.

Viole

Violoncelli

Contrabassi

Allegretto scherzando

10

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

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

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. Viol. *pp*

II. *cresc.* *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

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. *ff*

Fl. I. *f* *ff*

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

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

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

I.II. *f* *ff*

Cor. F. III. IV. *f* *ff*

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

I.II. *f* *ff* a2

Trbni III. *f* *ff*

Timp. D. H. *f* *ff*

Piatti Gr. Cassa *f* *ff*

Trgl. *f* *ff*

*grandioso*

I. *f* *ff* 8

Viol. II. *f* *ff*

Vle. *f* *ff*

Vel. *f* *ff*

Cb. *f* *ff*

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* *p* D muta in E

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. *fz*

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. Trbn I  
III. Trbn II  
Timp. E, H  
Piatti  
Gr. Cassa  
Trgl.  
I. Viol.  
II. Viol.  
Vle.  
Vol.  
Cb.

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

C  
trquillo  
45

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

50 *poco rit.*

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

Fl. II.

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

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

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

I. II. *cresc.* *f*

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

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*



Tempo I. 55

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo I.

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

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

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

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

Vel. *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.*

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. 85 F  
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.  
Viol. I. II.  
Vle.  
Vcl.  
Cb.

*ffz* *p* *pp* *Solo pp* *pizz.* *p*

90 grandioso

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.

The musical score consists of ten systems of staves. The first system includes Piccolo Flute (Fl.picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The second system includes Cor Anglais I and II (I. II. Cor. F), Clarinet III and IV (III. IV.), Trumpet I and II (Trbe I. II. F), Trumpet III (Trbni I. II.), and Trombone III (Trbni III.). The third system includes Timpani (Timp. E, H), Cymbals (Piatti), Snare Drum (Gr. Cassa), and Triangle (Trgl.). The fourth system includes Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The score is in 4/4 time with a key signature of one sharp (F#). Dynamics include piano (p), piano-piano (pp), mezzo-forte (mf), and fortissimo (ff). The piece concludes with the marking 'grandioso'. There are some handwritten annotations in the score, such as 'a2' and 'arco'.

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), and Bassoon I and II (Fag. I. II.). The brass section consists of Horn I and II (I. II.), Cor Anglais (Cor. F), Trumpets III and IV (III. IV.), Trombone I and II F (Trbe I. II. F), Trumpets I and II (I. II.), Trombones I and II (Trbni), and Trombone III (III.). The percussion section includes Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabasso (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 2/4. The page number 95 is printed at the top left.

100

Fl. picc. *p*

Fl. I. *p*

Ob. I. II. *p*

Cl. I. II. A *a2 p*

Fag. I. II. *a2 p*

I. II. Cor. F *pp*

III. IV. *pp*

Trbe I. II. F *a2 pp*

I. II. Trbni *pp*

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *ten. sul G pp*

II. *mf marc. p*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Detailed description of the musical score: The score is for page 100 of a symphony. It features a woodwind section with Piccolo Flute, Flute I, Oboe I/II, Clarinet I/II A, and Bassoon I/II. The brass section includes Cor Anglais I/II, Trumpets I/II F, and Trombones I/II/III. Percussion includes Timpani (E, H), Cymbals, Grand Cassa, and Triangle. The string section consists of Violins I/II, Viola, Violoncello, and Contrabasso. The score begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section provides harmonic support with chords. The score includes dynamic markings such as *p*, *pp*, *mf marc.*, and *ten.* (tension). A 'G' is written above the first staff in the second system, indicating a specific performance instruction.



105 *poco rit.*

Fl. picc.

Fl. I.

Ob. III.

Cl. III. 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.*

*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*





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*

Clarinete I. II. F

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







170

poco rit.

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. F.

III. IV.

Trbni I. II. F

I. II.  
Trbni

III.

Timp. E. H.

Piatti  
Gr. Cassa

Trgl.

I.  
Viol.

II.

Vle

Vcl.

Cb.

*Solo*

*p*

*dim.*

*a2*

*p*

*dim.*

*Pp*

*dim.*

*dim.*

*poco rit.*

*p*

*dim.*

*p*

*dim.*

72

Più mosso

175 poco a poco rit.

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

F. I. I.

Ob. I. II.

Cl. I. II. A

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

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

III. IV.

Trbe. I. II. F

I. II. Trbni

III.

Timp. E, H *pp* *tr*

Piatti

Gr. Cassa

Trgl. *p*

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

II.

Vle. *p espress.*

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

Cb. *pp*

