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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Tihomir Ranogajec, ass.

Osijek, 2019.

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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 korisitio glazbene motive iz folklorne glazbe.
Slavenski plesovi izvode se i dalje od strane najpoznatjih svjetskih orkestara, među njima je Londonska i Berlinska filharmonija.

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

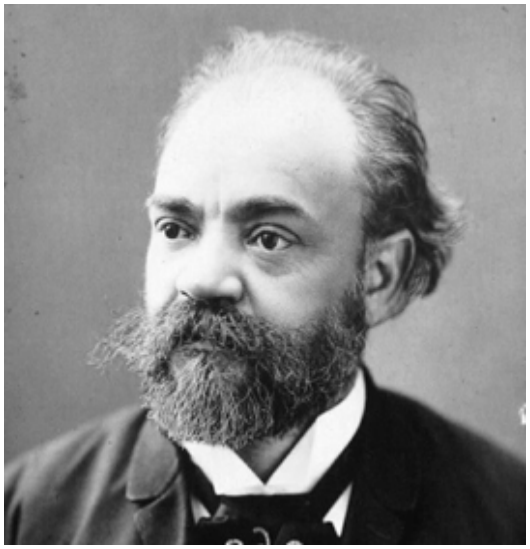
2. ANTONIN DVOŘÁK

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

2.1. BIOGRAFIJA

Antonin Dvořák rođen je 1841. u Nelahozevesu, malom mjestu pored Praga. Od malih nogu je bio zaljubljenik u glazbu te je ubrzo počeo učiti violinu. Sa 16 godina upisao je orguljašku školu u Pragu, istu je završio za dvije godine. «U školskom izvještaju bilo je za Dvořáka navedeno da je nadaren ali više kao praktični glazbenik, dok je u teoriji slab.» Svirao je u raznim orkestrima kao violist odbijajući posao orguljaša i zborovođe. Glavni događaj u njegovom glazbenoj stvaralaštvu zbio 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, Vinceslava 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).

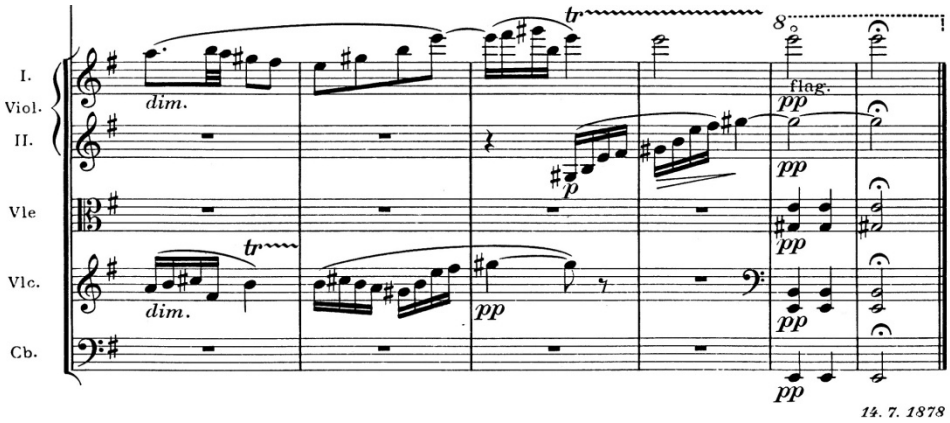
3. SLAVENSKI PLES op.46, br.2

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 folklora 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 krase ekspresivne melodije potpumognute raznim agogičkim i dinamičkim oznakama. Karakteristične su nagle promjene tempa koje rezultiraju i promjenama karaktera.

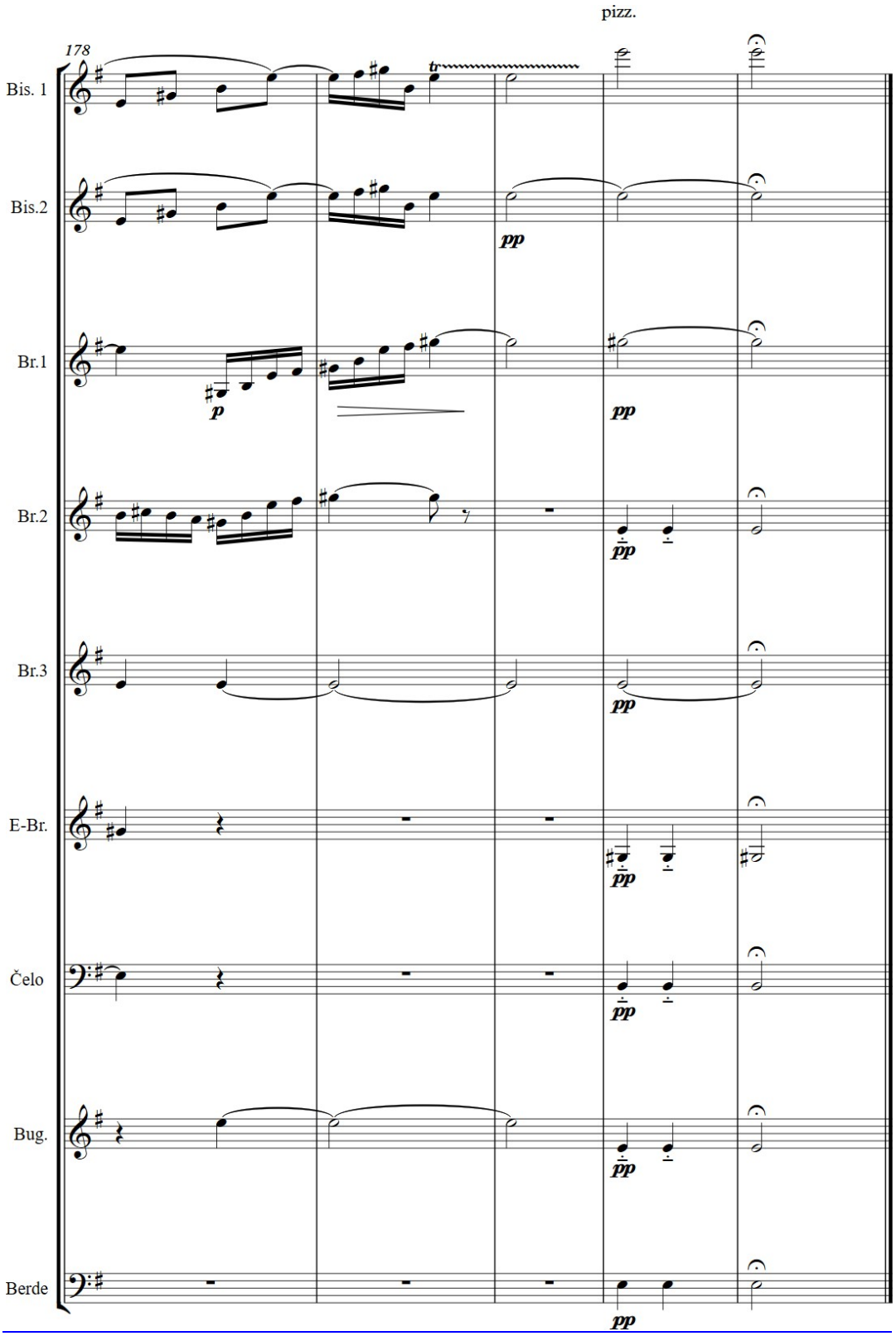
3.1. PROBLEMATIKA TRANSKRIBIRANJA

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.



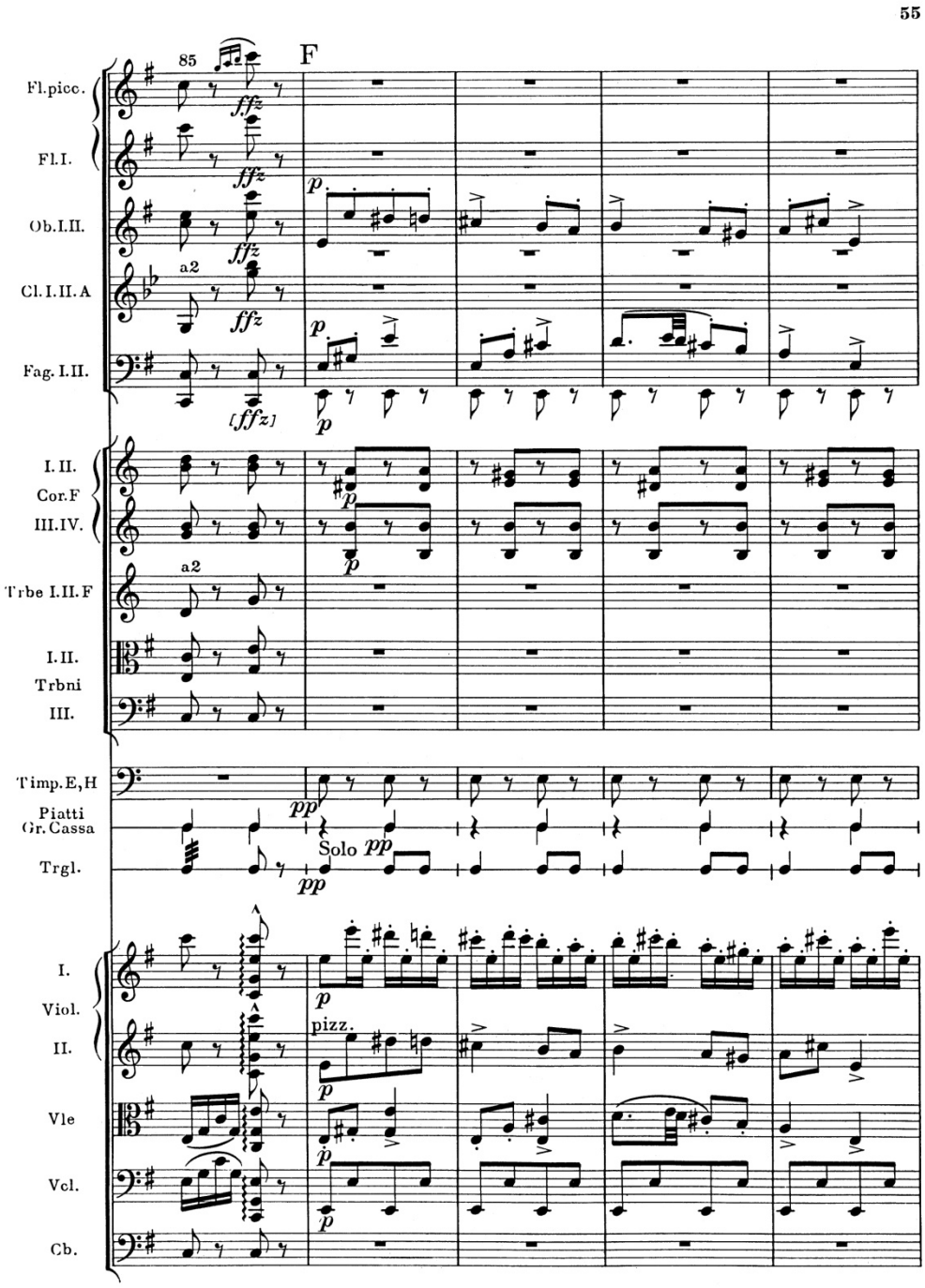
Slika 2. Detalj iz originalne partiture (obratiti pozornost na registar violončela)

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



Slika 3. Detalj iz transkripcije partiture (obratiti pozirnost 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.



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

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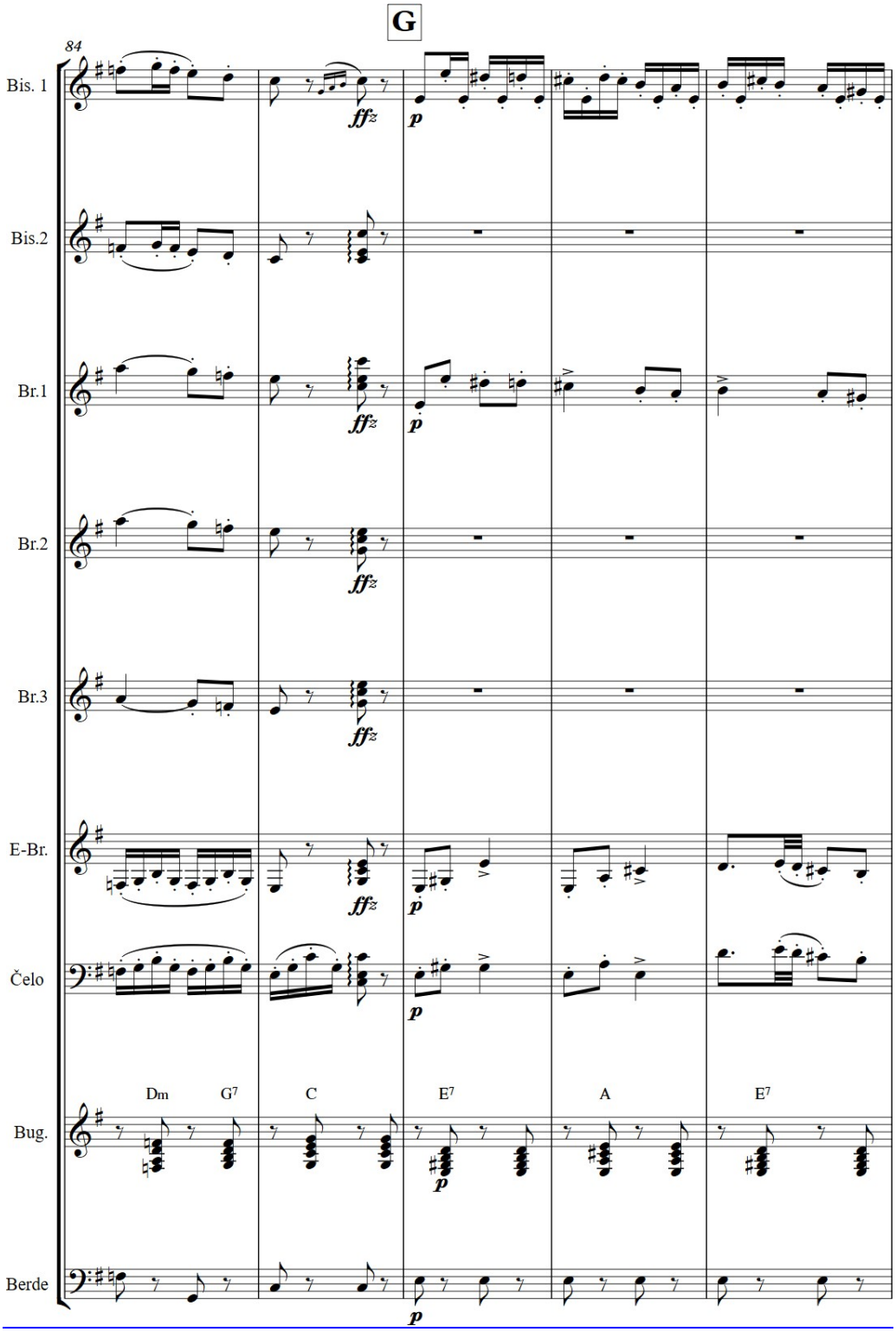
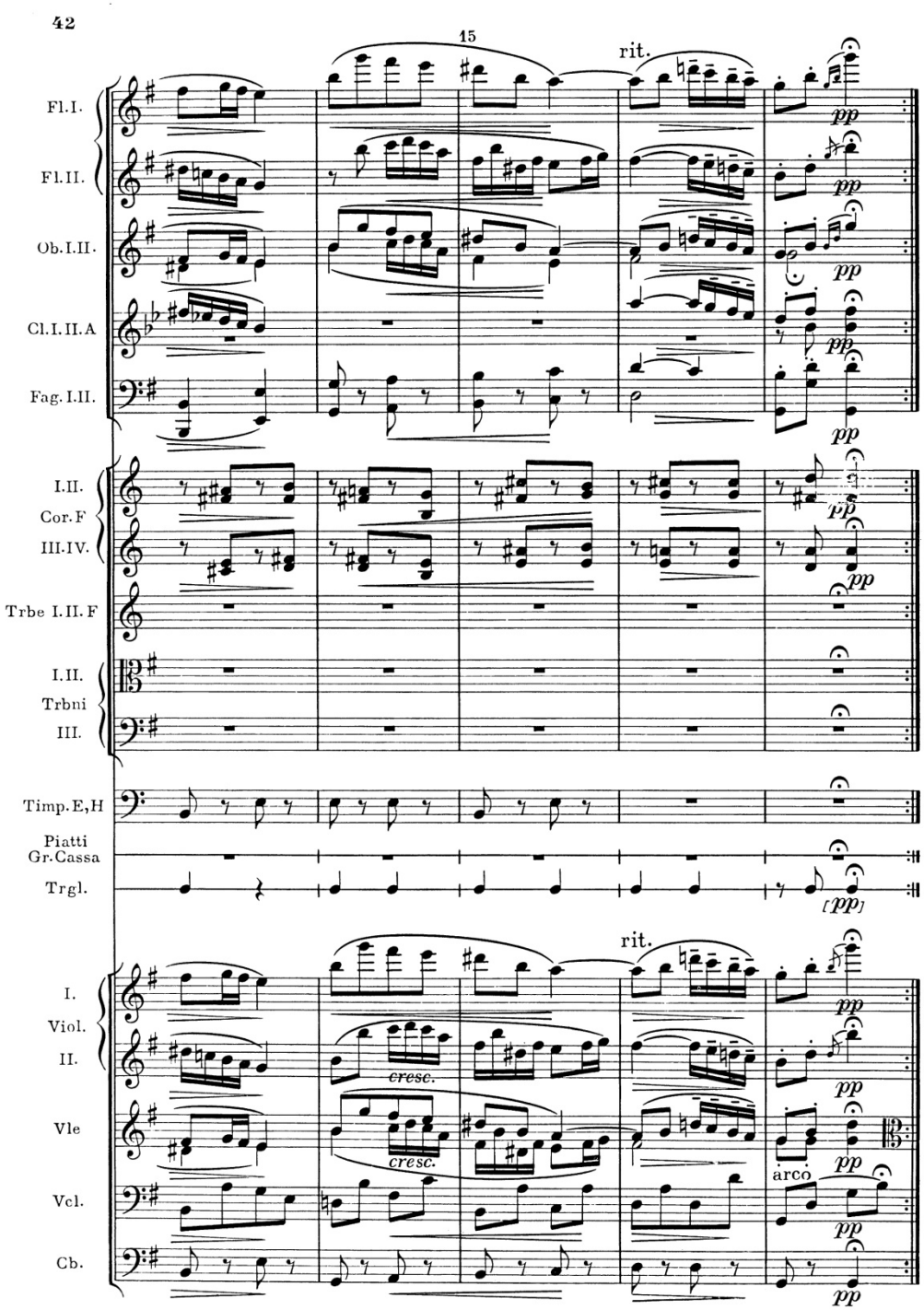


Slika 5. Detalj iz transkripcije partiture (obratiti pozornost na trozvuke)

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.



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

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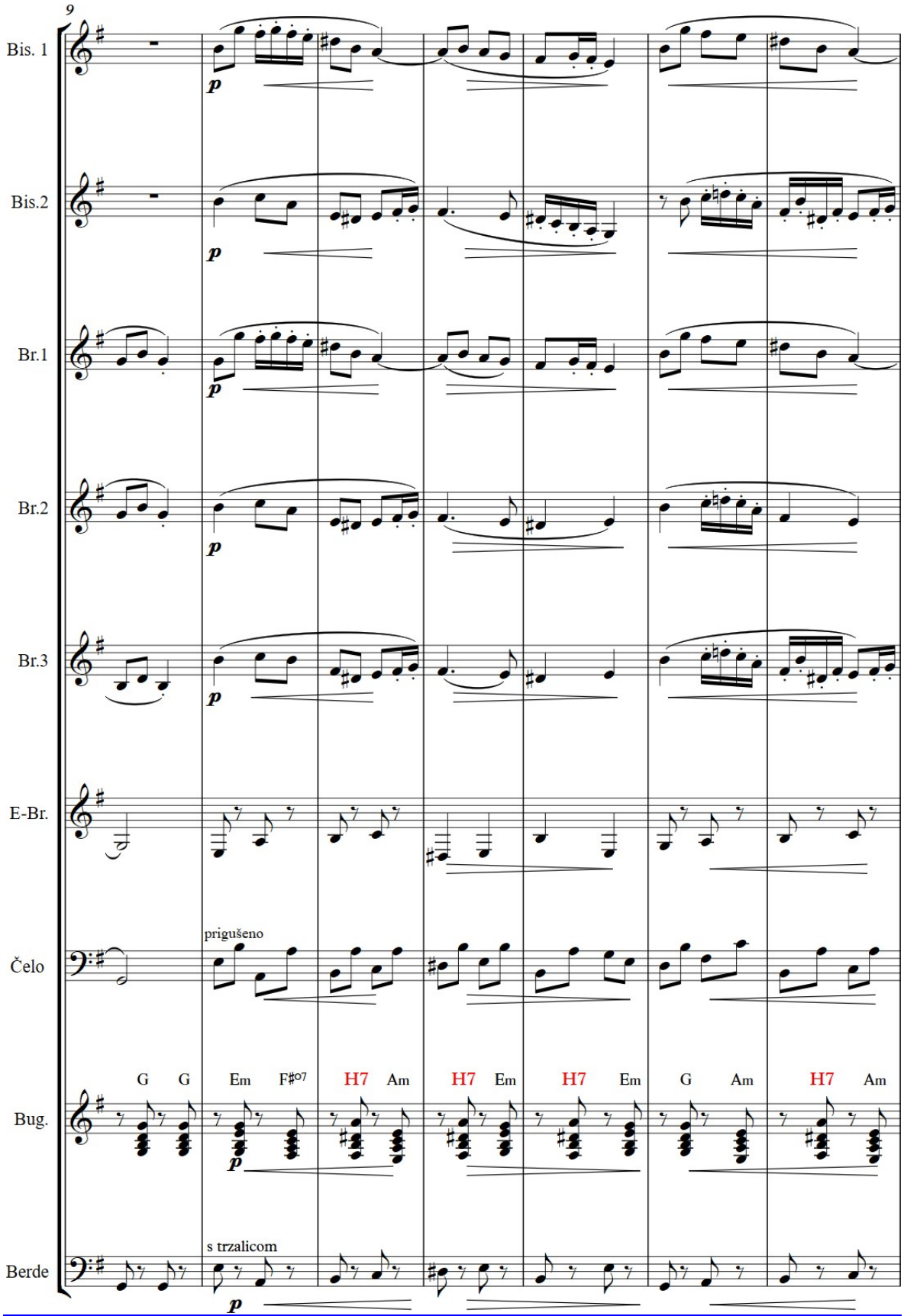
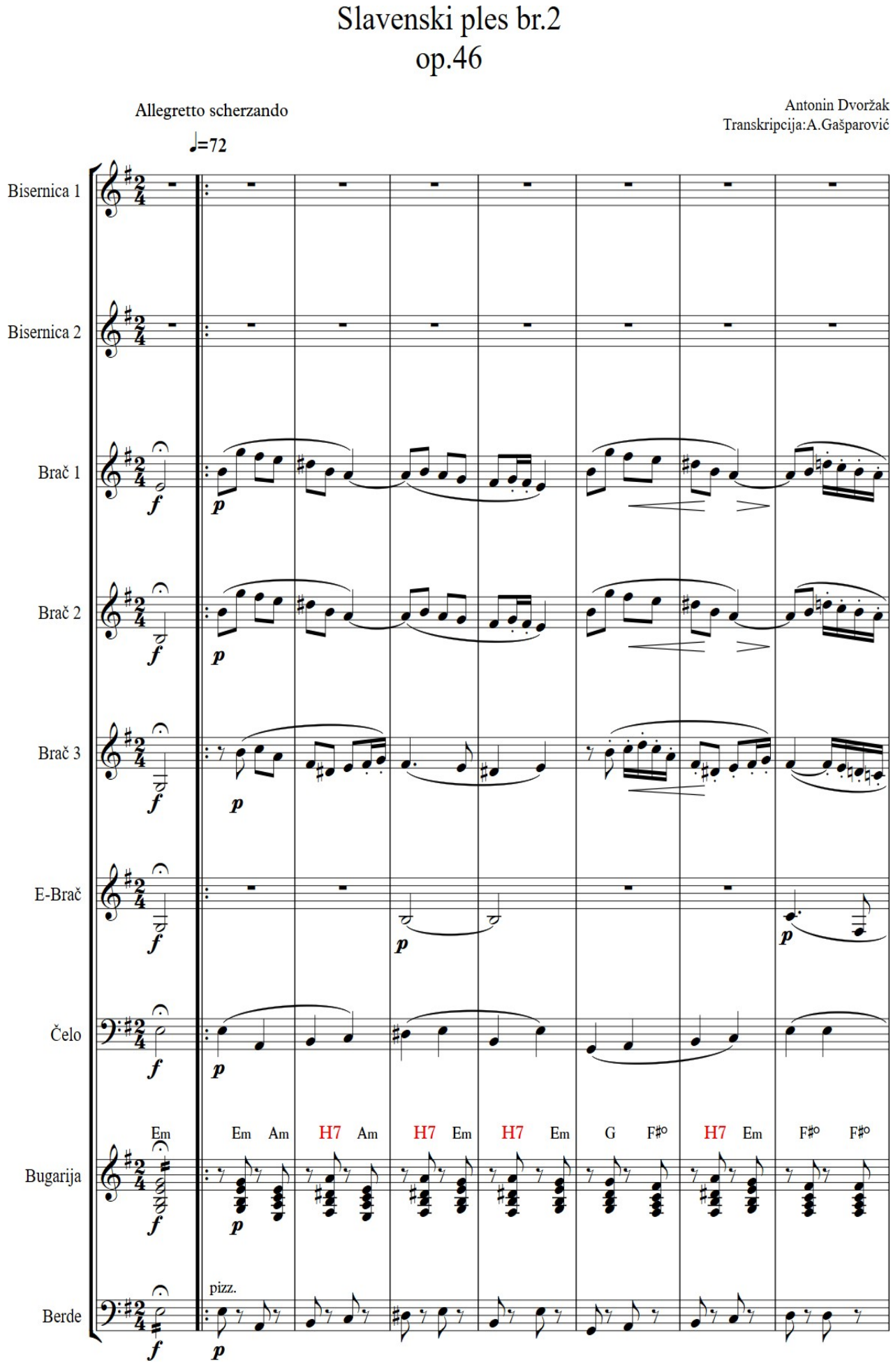
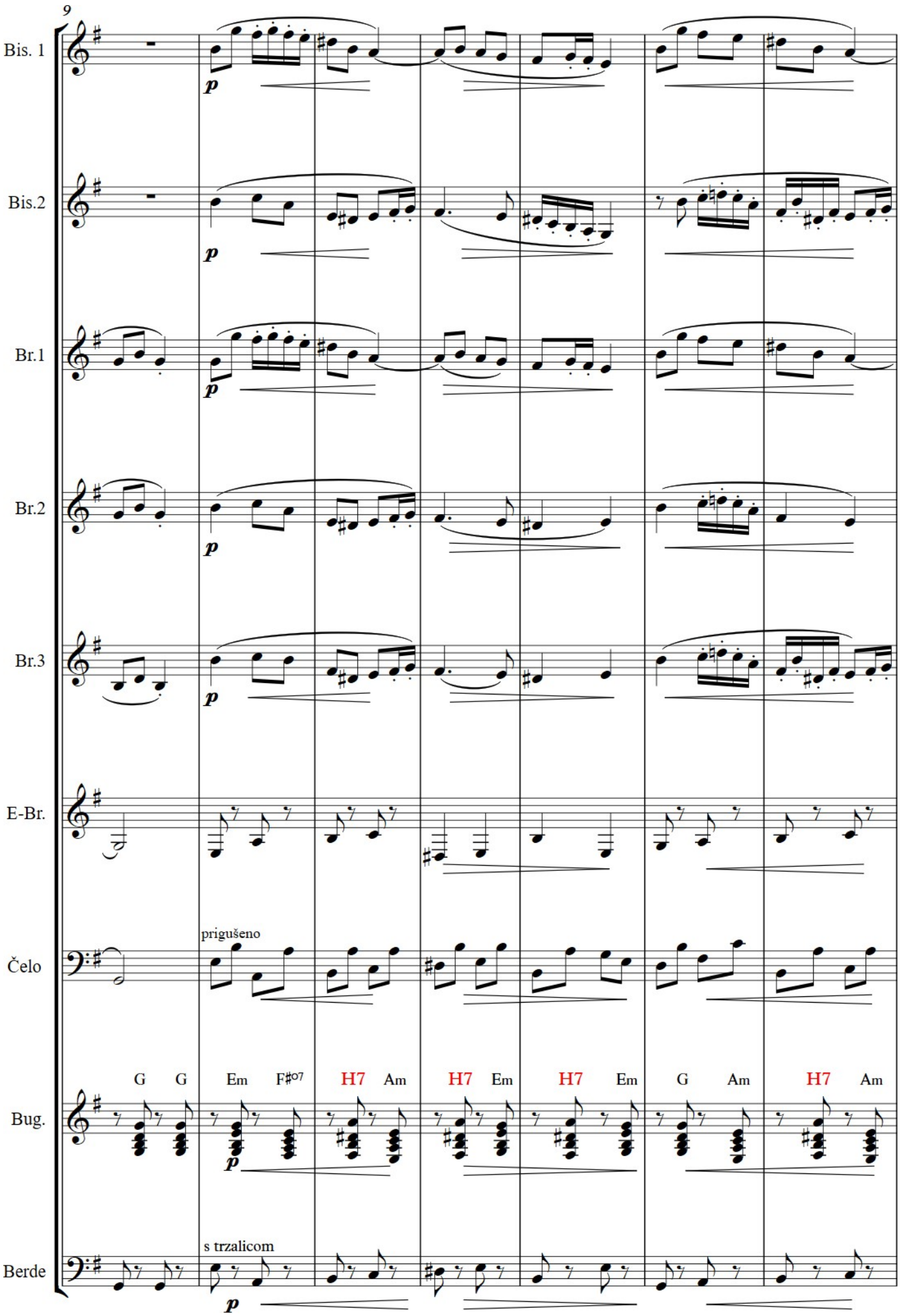
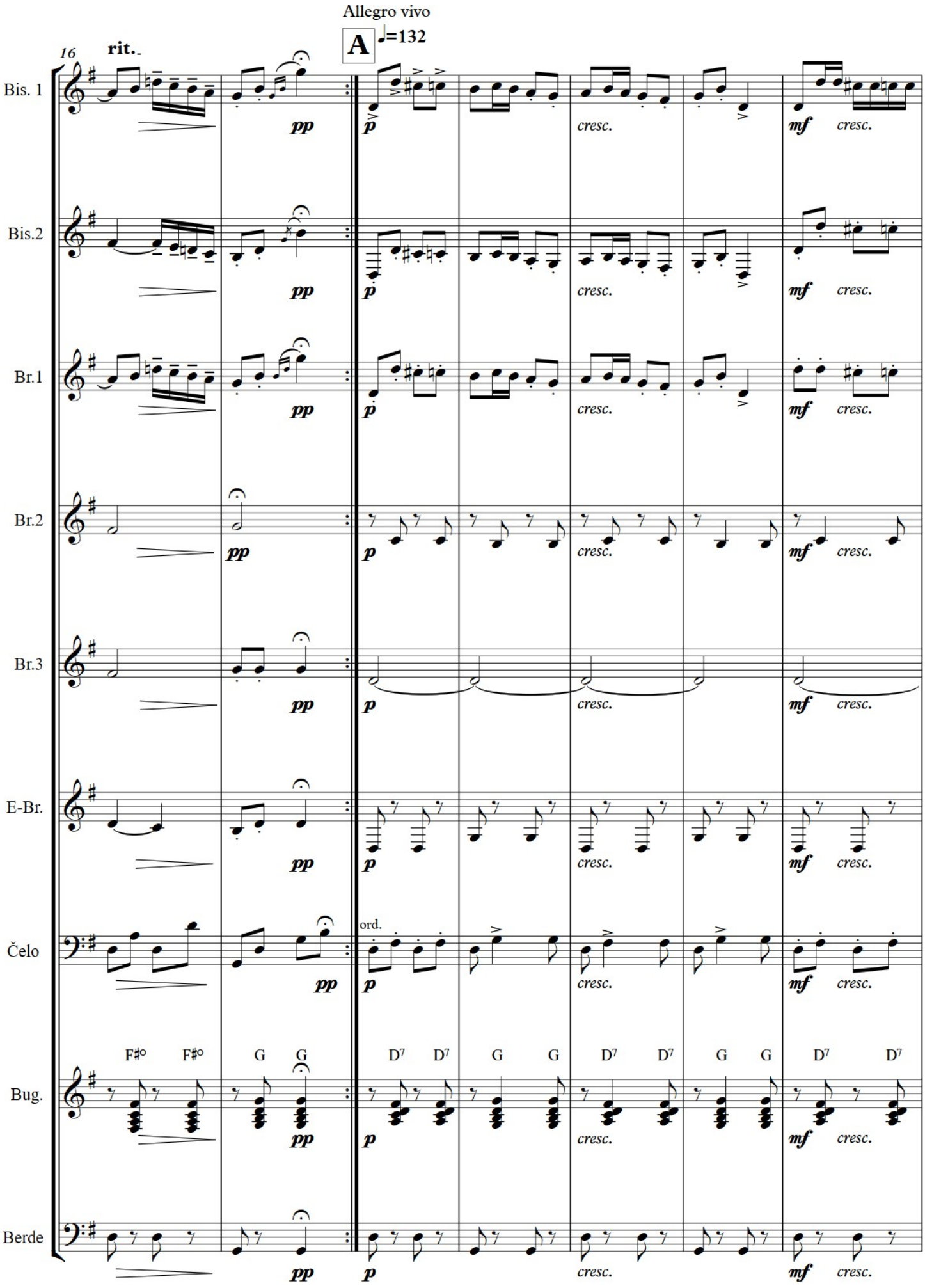


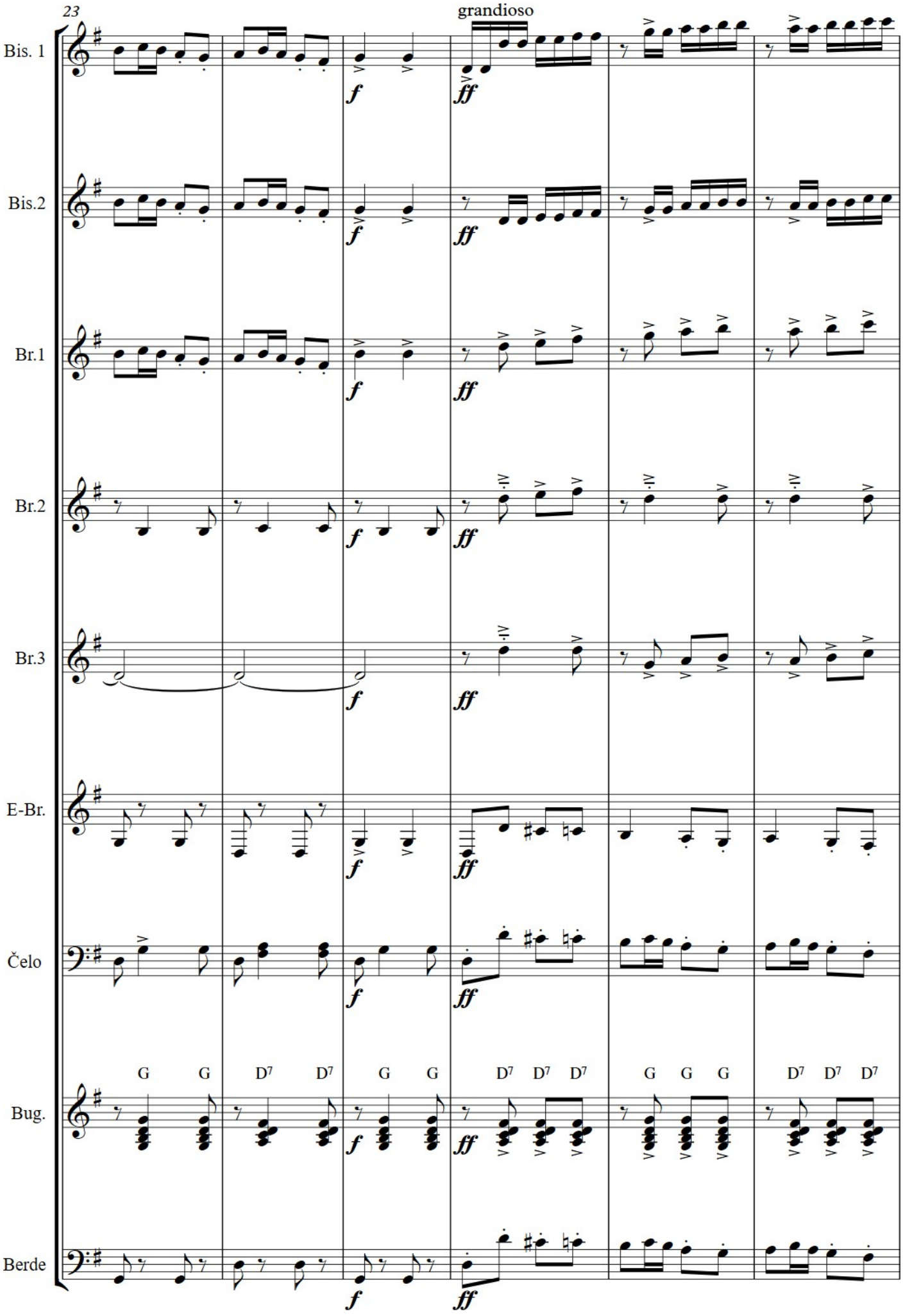
Slika 7. Detalj iz transkripcije partiture (obratiti pozornost na dionicu bugarije)

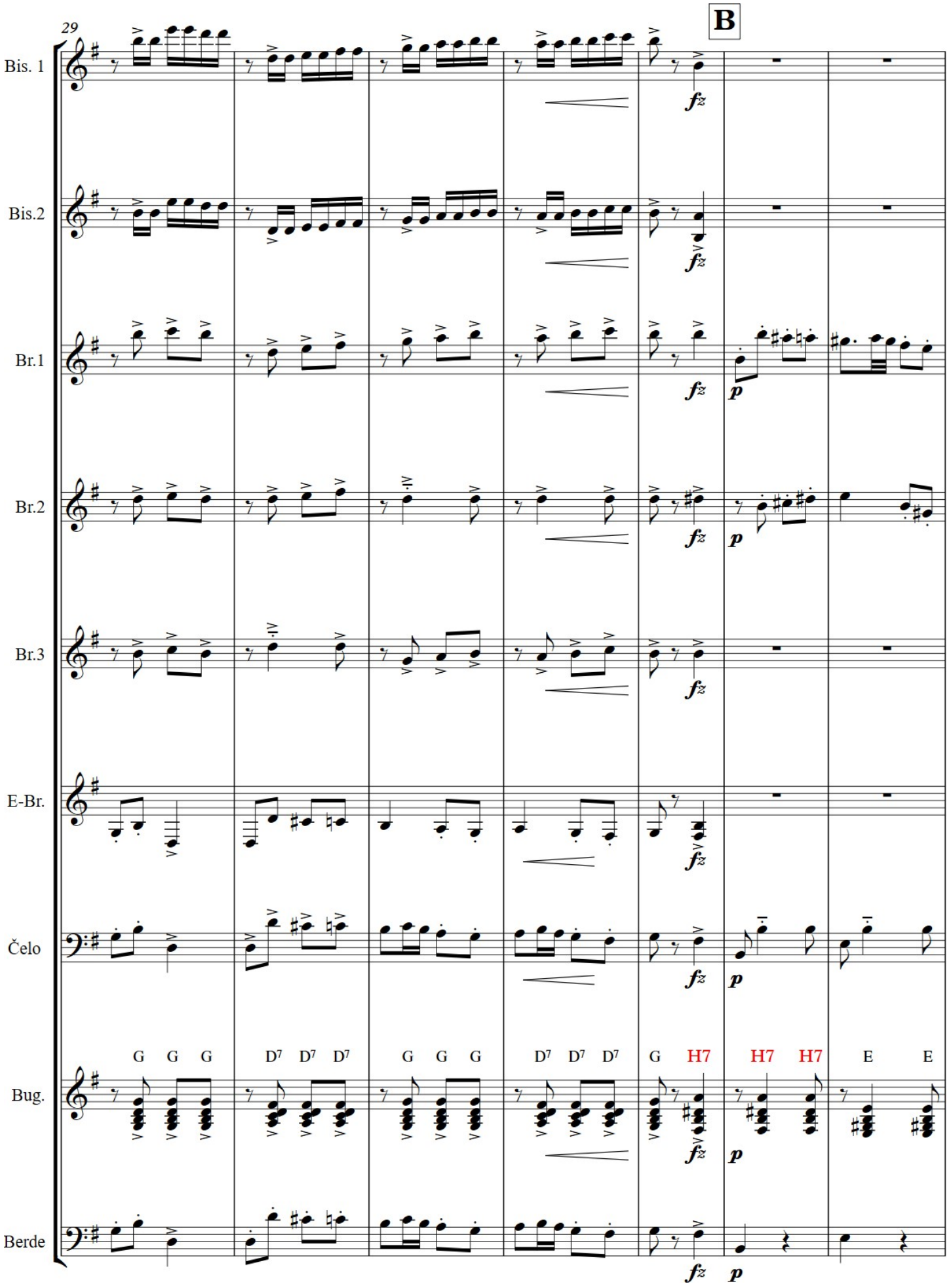
3.2. TRANKRIPCIJA




9
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
p
prigušeno
s trzalicom
G G Em F♯o7 H7 Am H7 Em H7 Em G Am H7 Am


Allegro vivo
A
♩=132
16
rit.
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
pp
p
cresc.
mf
ord.
F♯o
G
D7


23
grandioso
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
f
ff
G G D7 D7 G G D7 D7 D7 G G G D7 D7 D7


29
B
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
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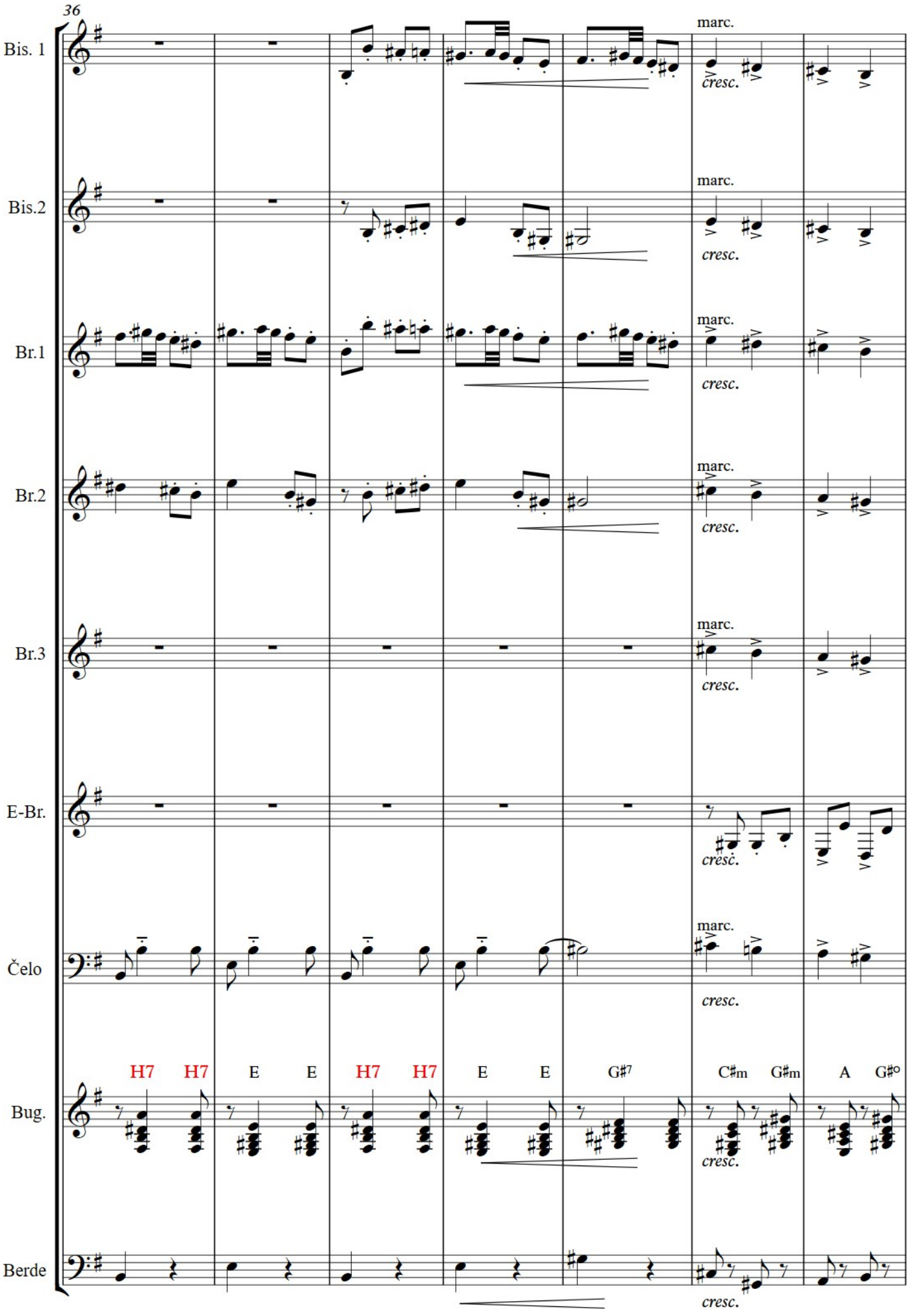
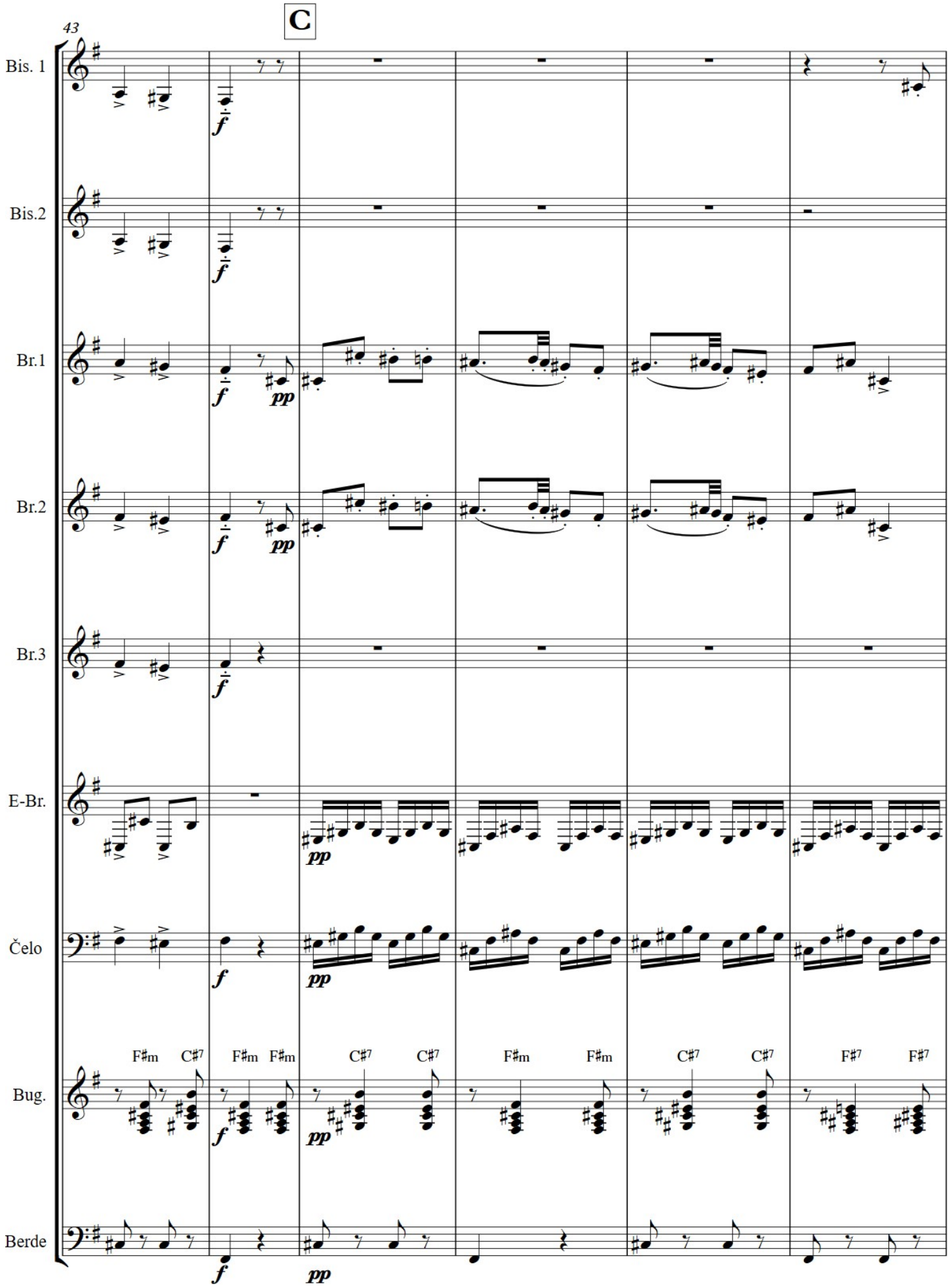
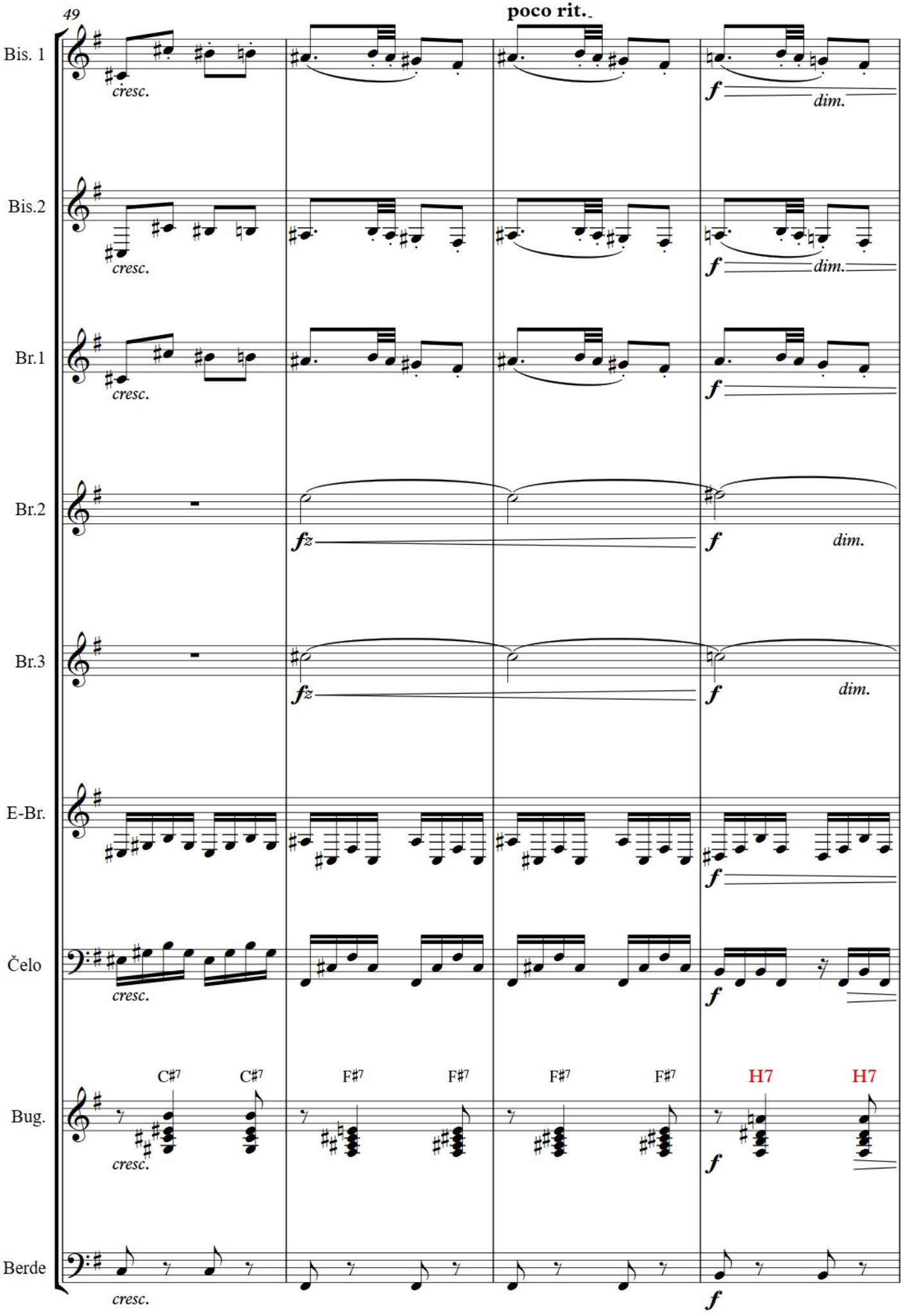
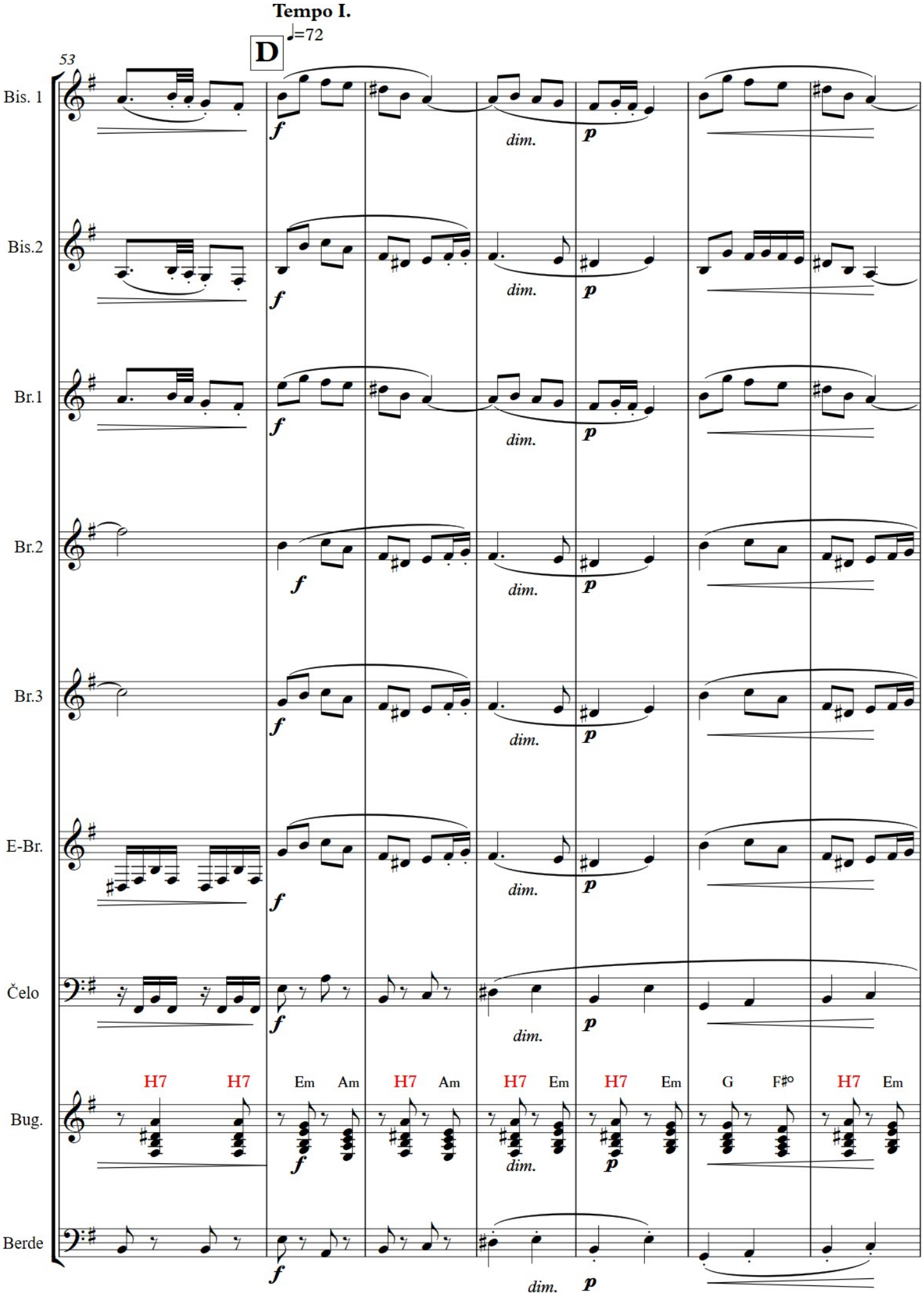
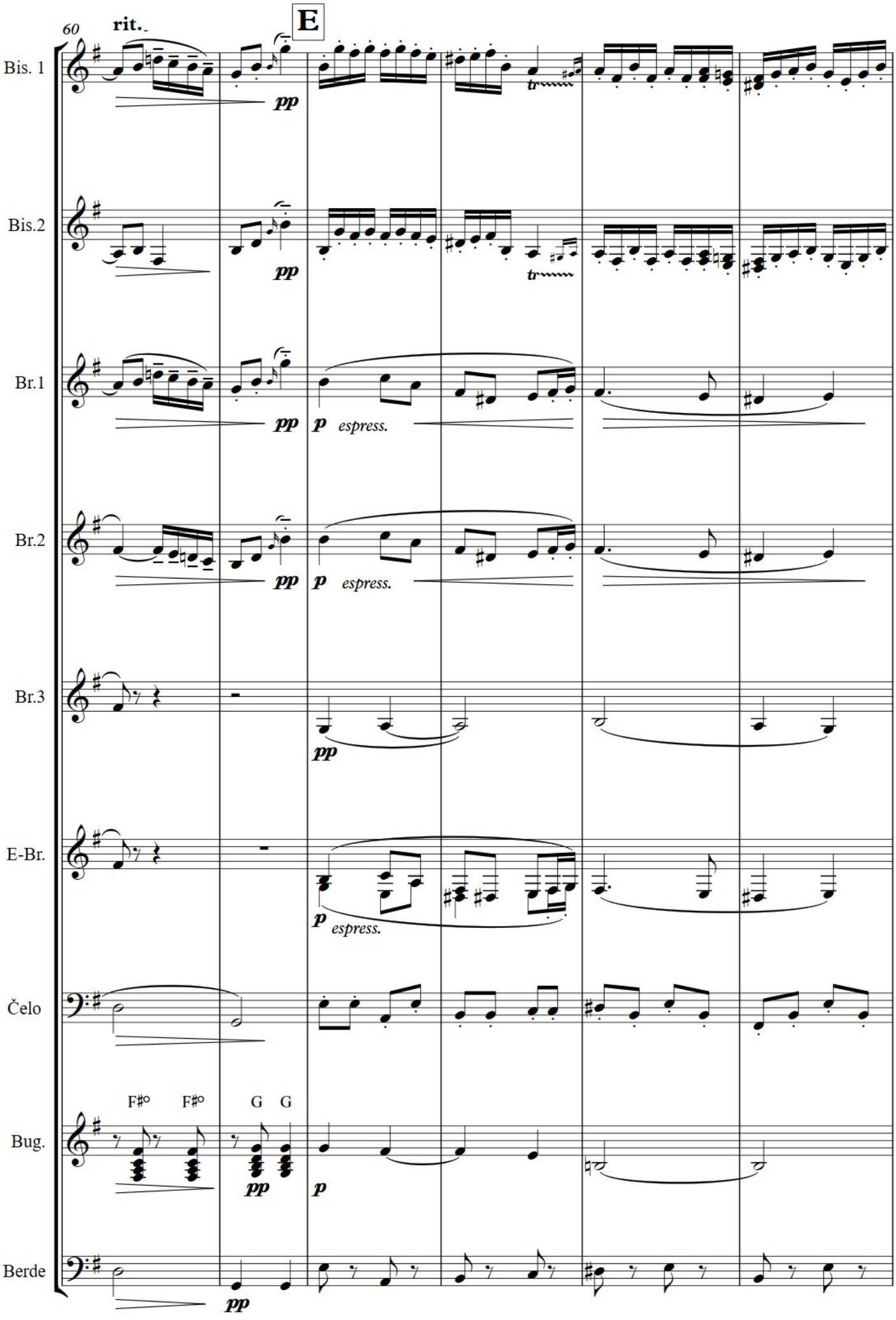
Berde
G G G D7 D7 D7 G G G D7 D7 D7 G H7 H7 H7 E E

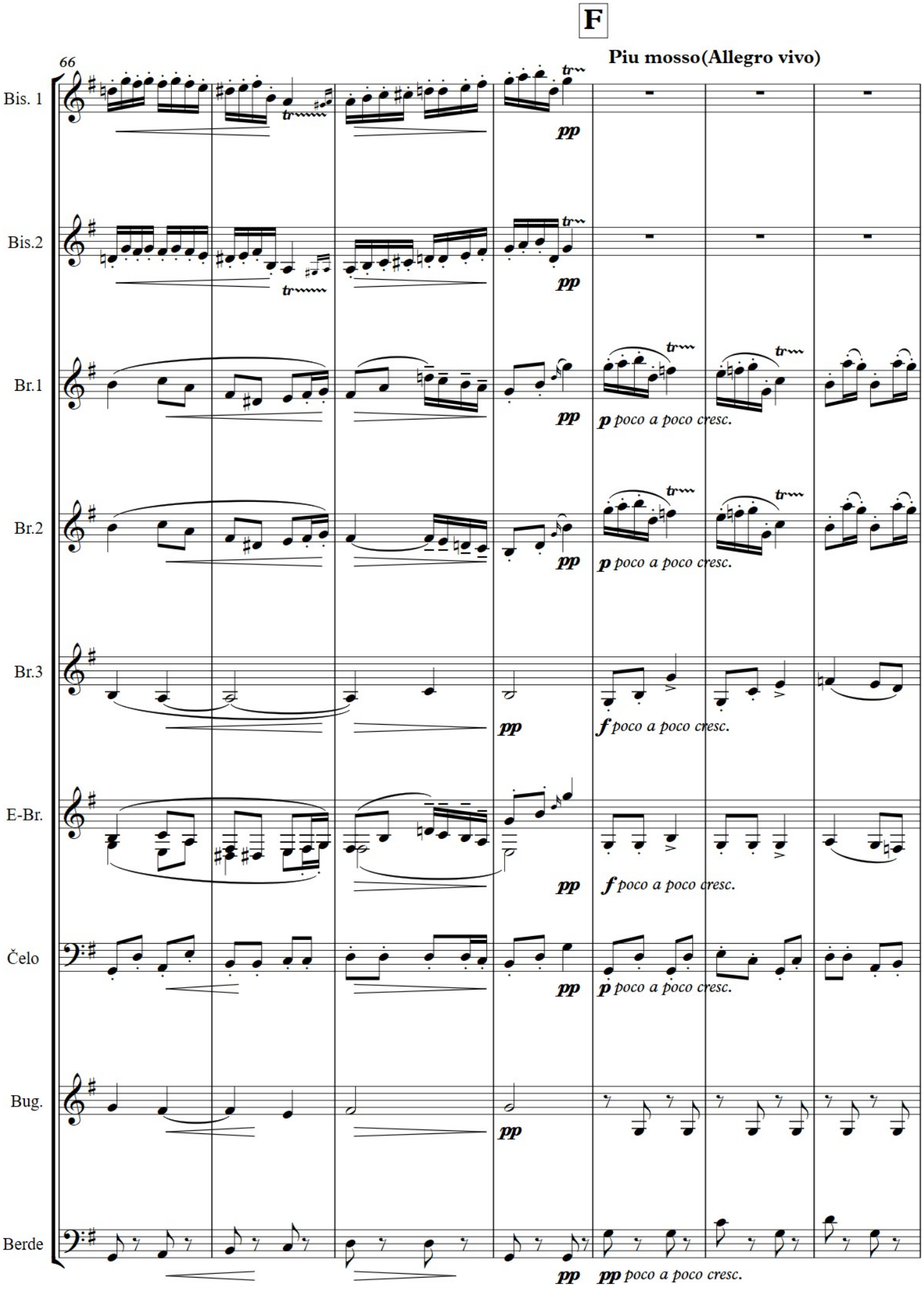

36
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
marc.
cresc.
H7 H7 E E H7 H7 E E G♯7 C♯m G♯m A G♯°


C
43
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
F♯m C♯7 F♯m F♯m C♯7 C♯7 F♯m F♯m C♯7 C♯7 F♯7 F♯7
f
pp


49
poco rit.
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
cresc.
f
dim.
fz
C♯7
C♯7
F♯7
F♯7
F♯7
F♯7
H7
H7


Tempo I.
D
♩=72
53
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
f
dim.
p
H7
H7
Em
Am
H7
Am
H7
Em
H7
Em
G
F♯°
H7
Em


60
rit.
E
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
pp
p espress.
F♯° F♯° G G


F
Piu mosso(Allegro vivo)
66
Bis. 1
Bis.2
Br.1
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E-Br.
Čelo
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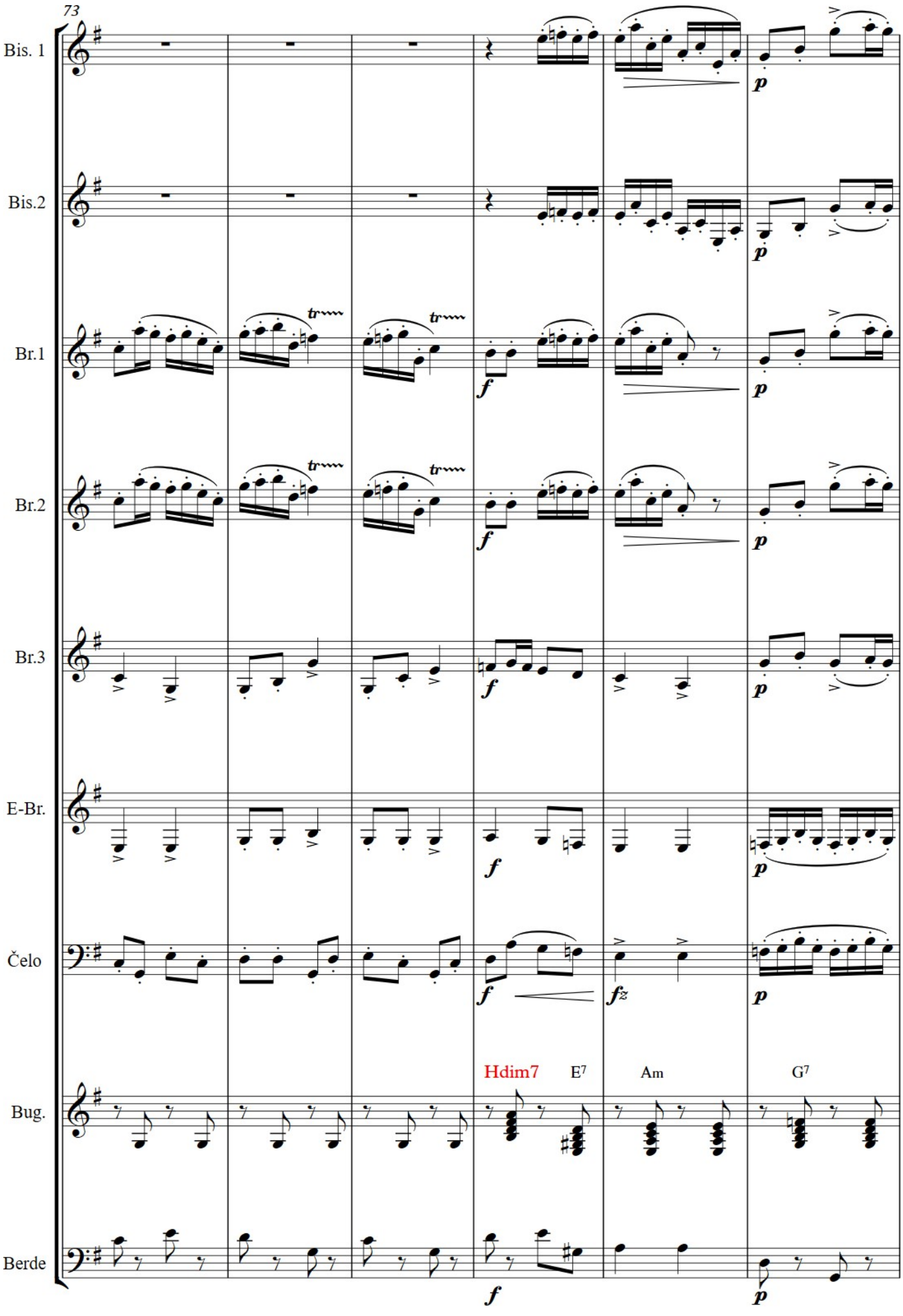
Berde
pp
p poco a poco cresc.
f poco a poco cresc.
pp poco a poco cresc.


73
Bis. 1
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Br.1
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Berde
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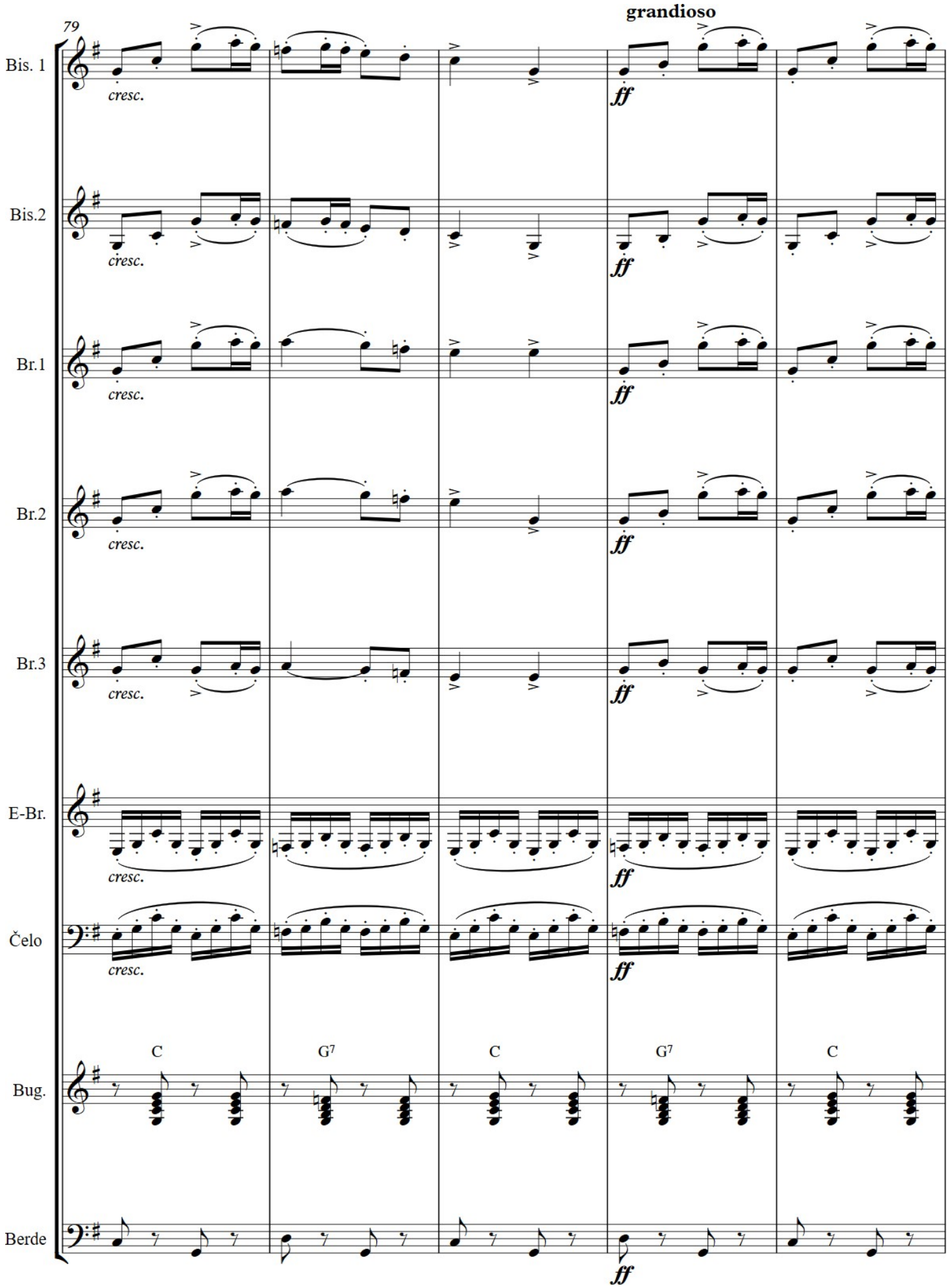
E7
Am
G7


79
grandioso
Bis. 1
Bis.2
Br.1
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Berde
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C
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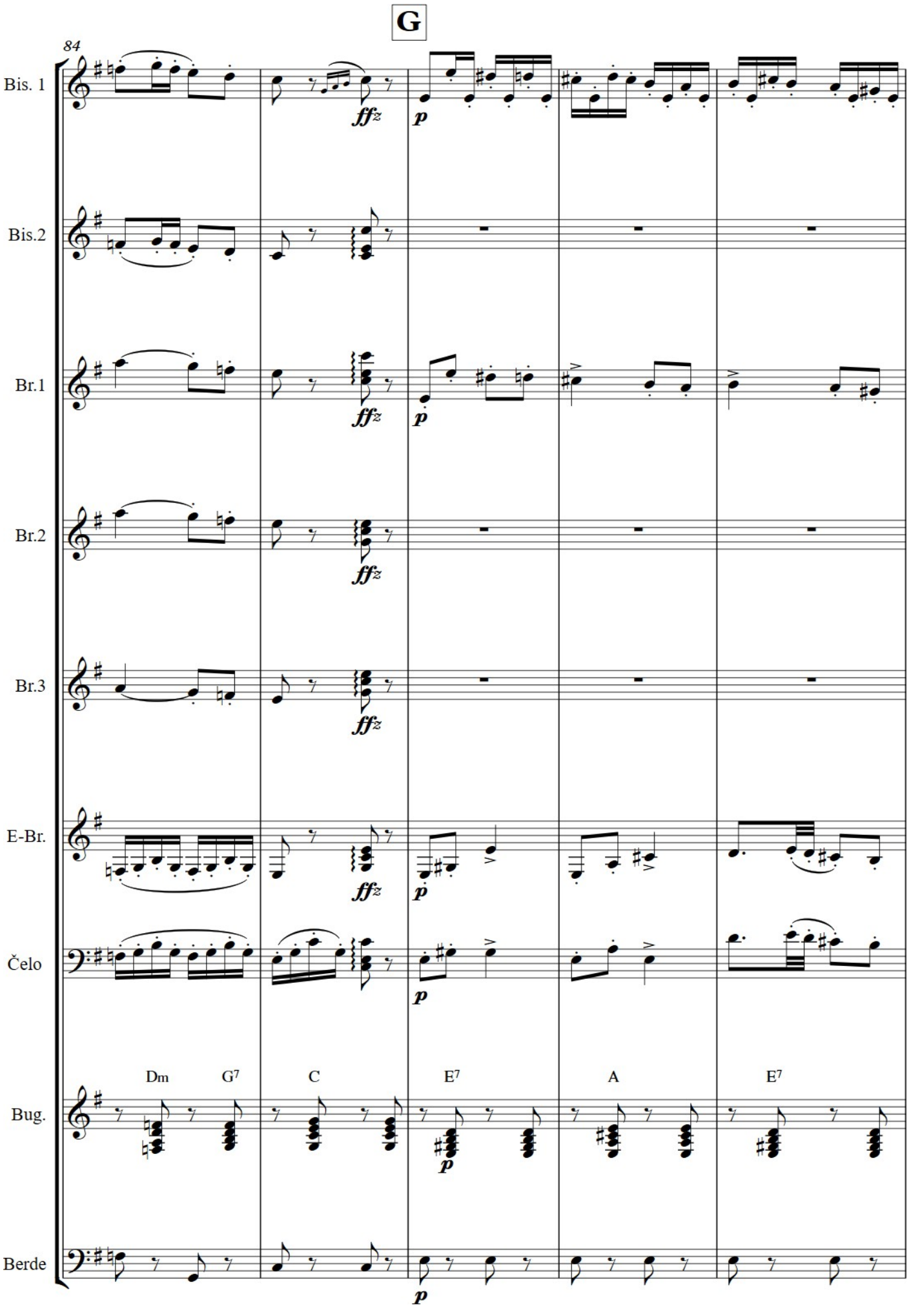
G
84
Bis. 1
Bis.2
Br.1
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C
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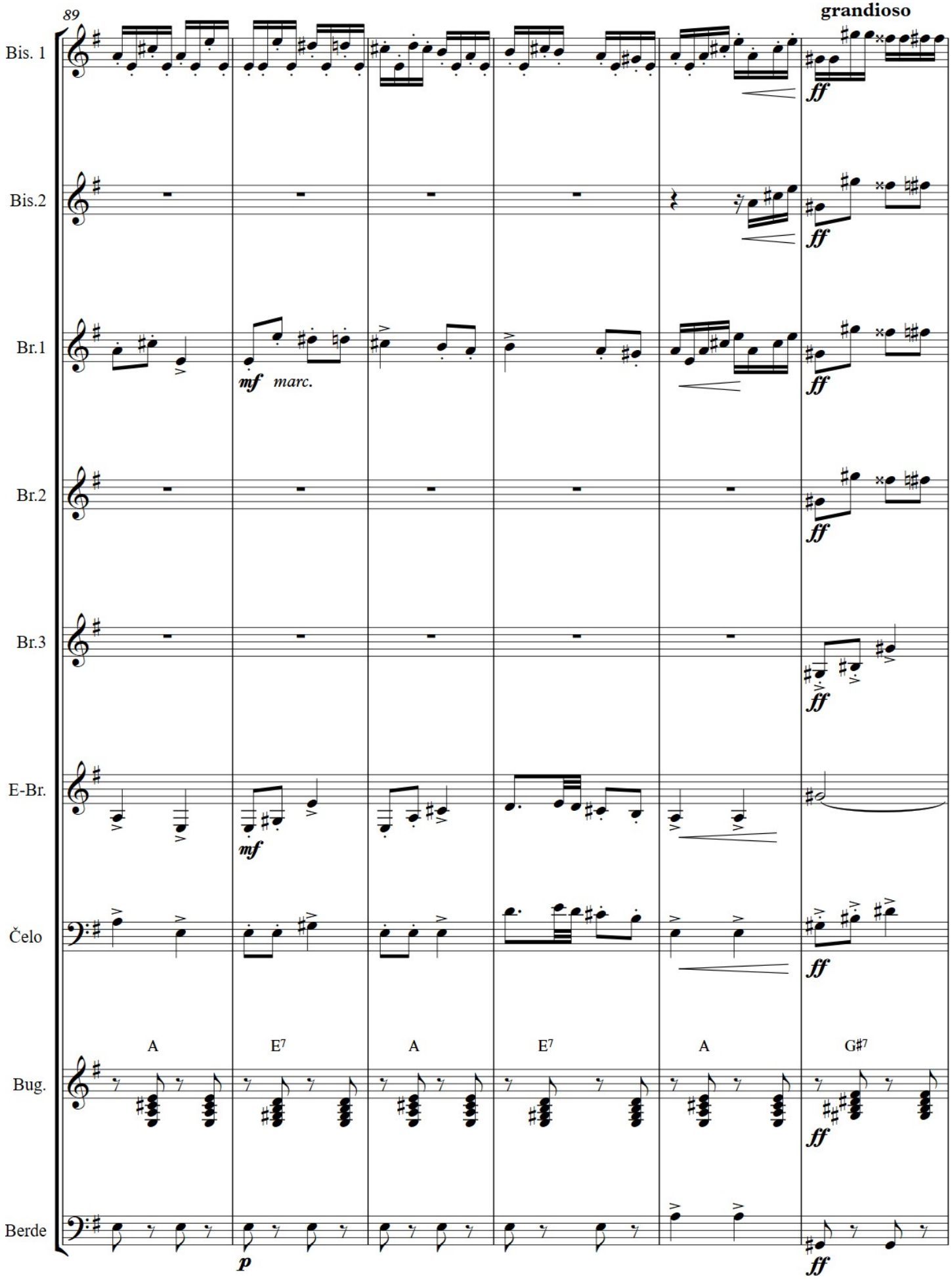
89
grandioso
Bis. 1
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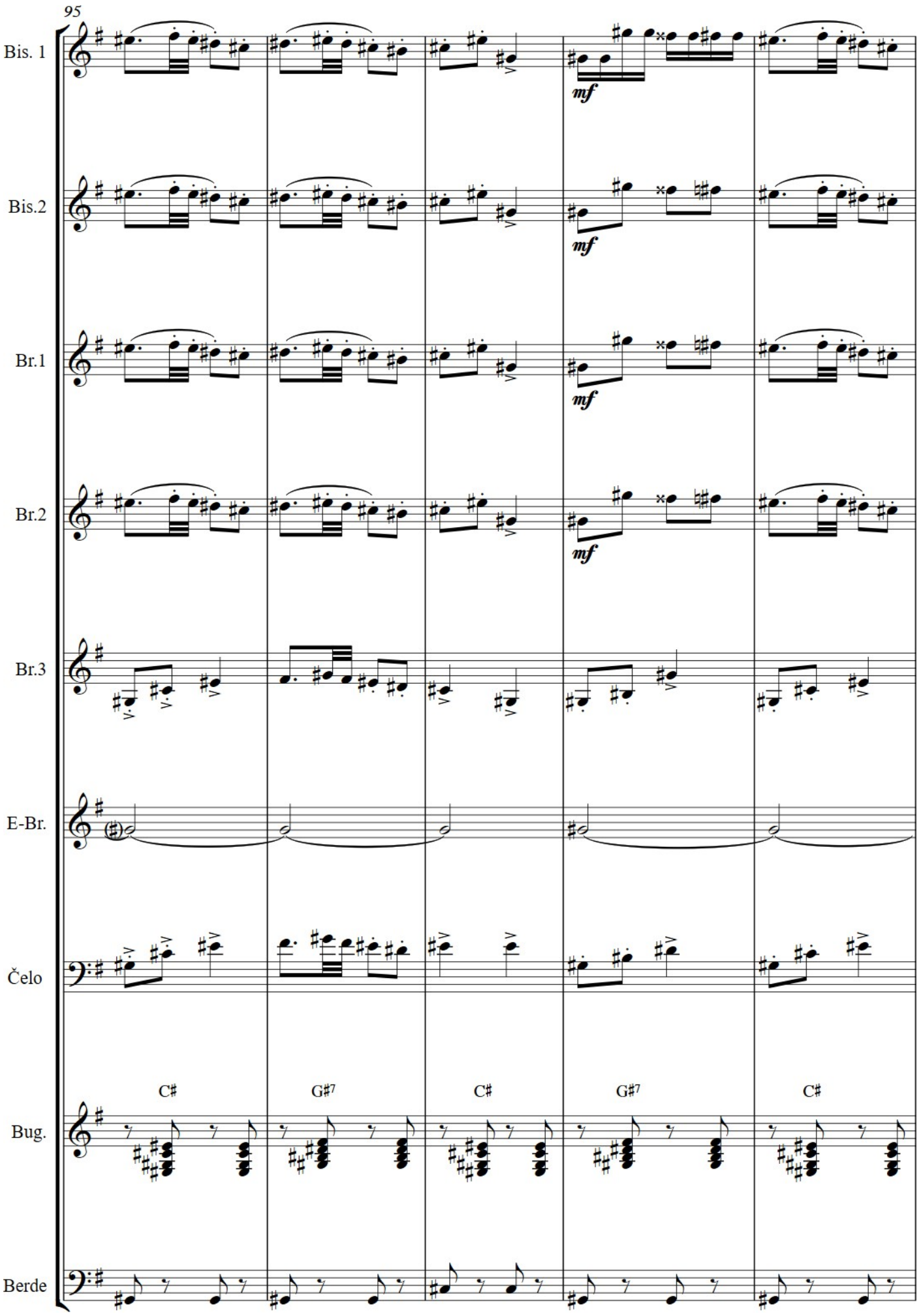
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Bis. 1
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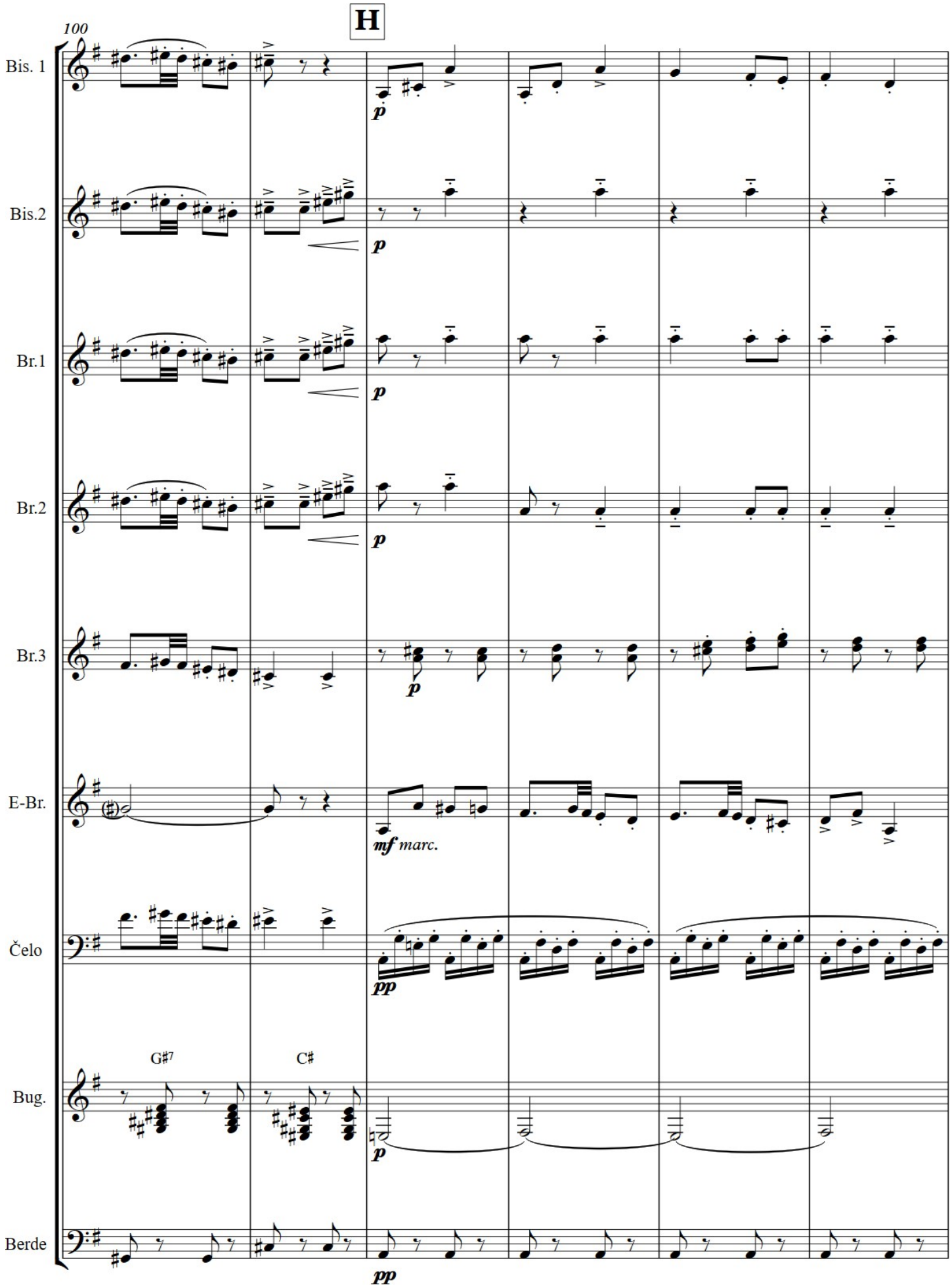
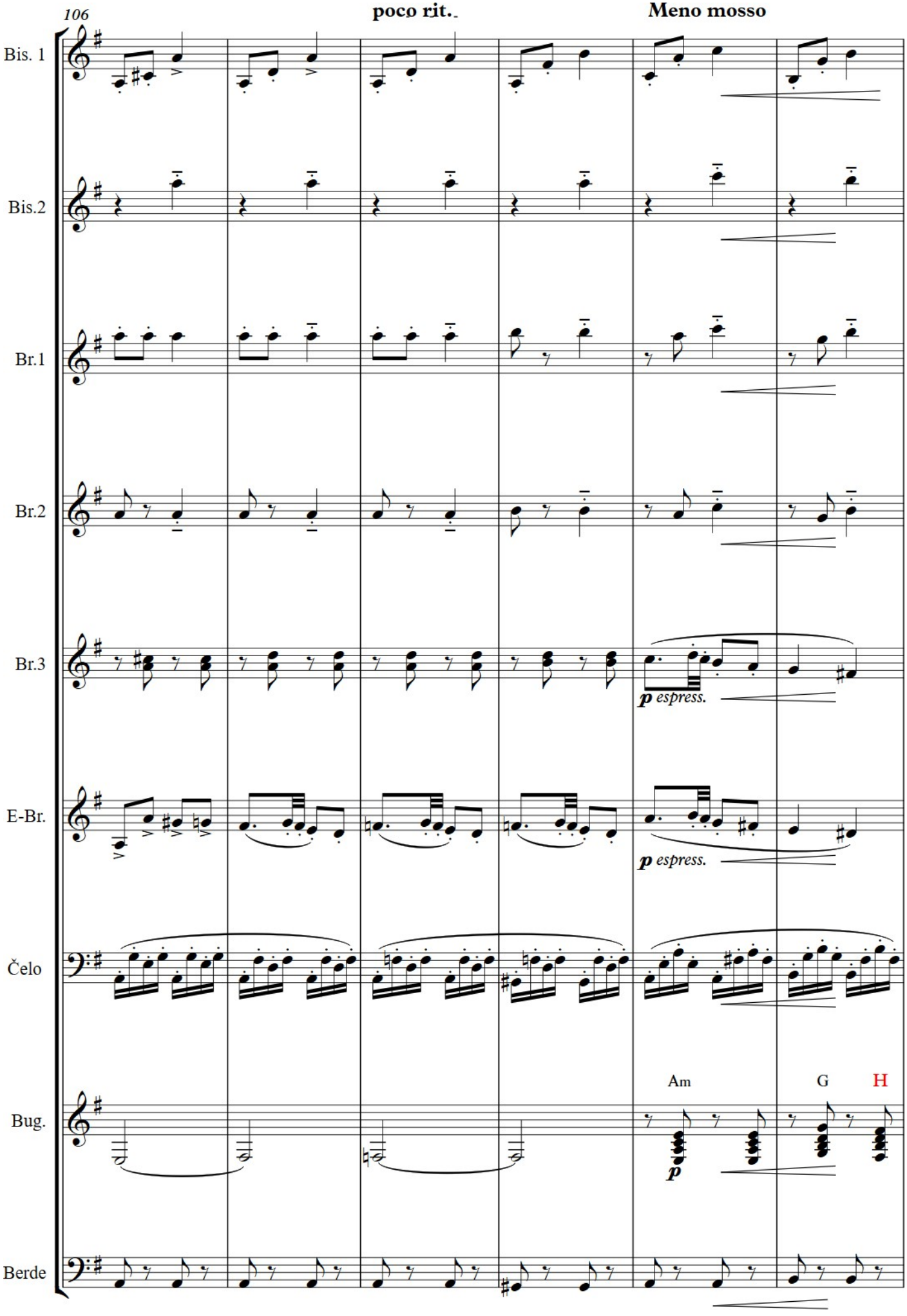
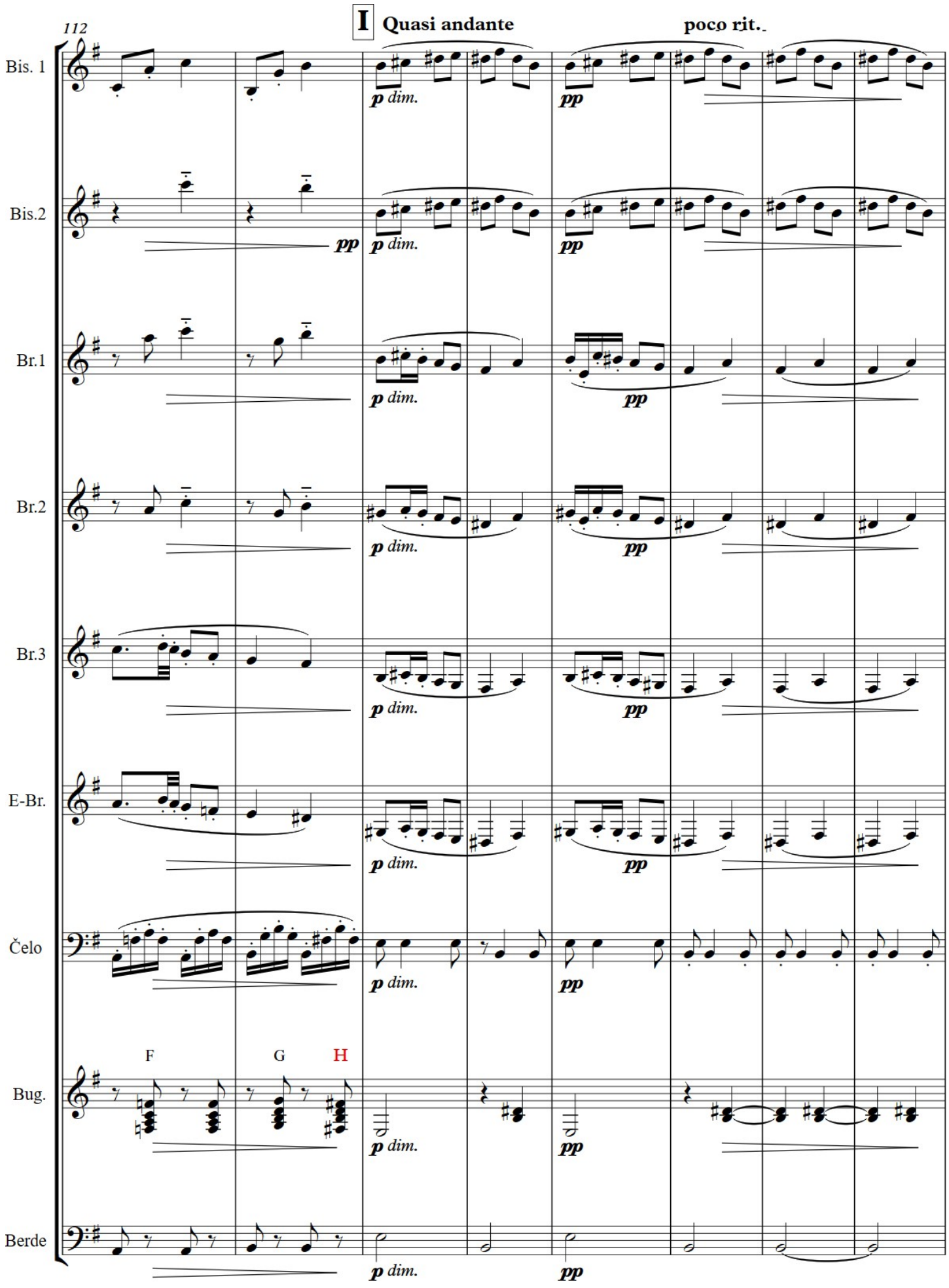
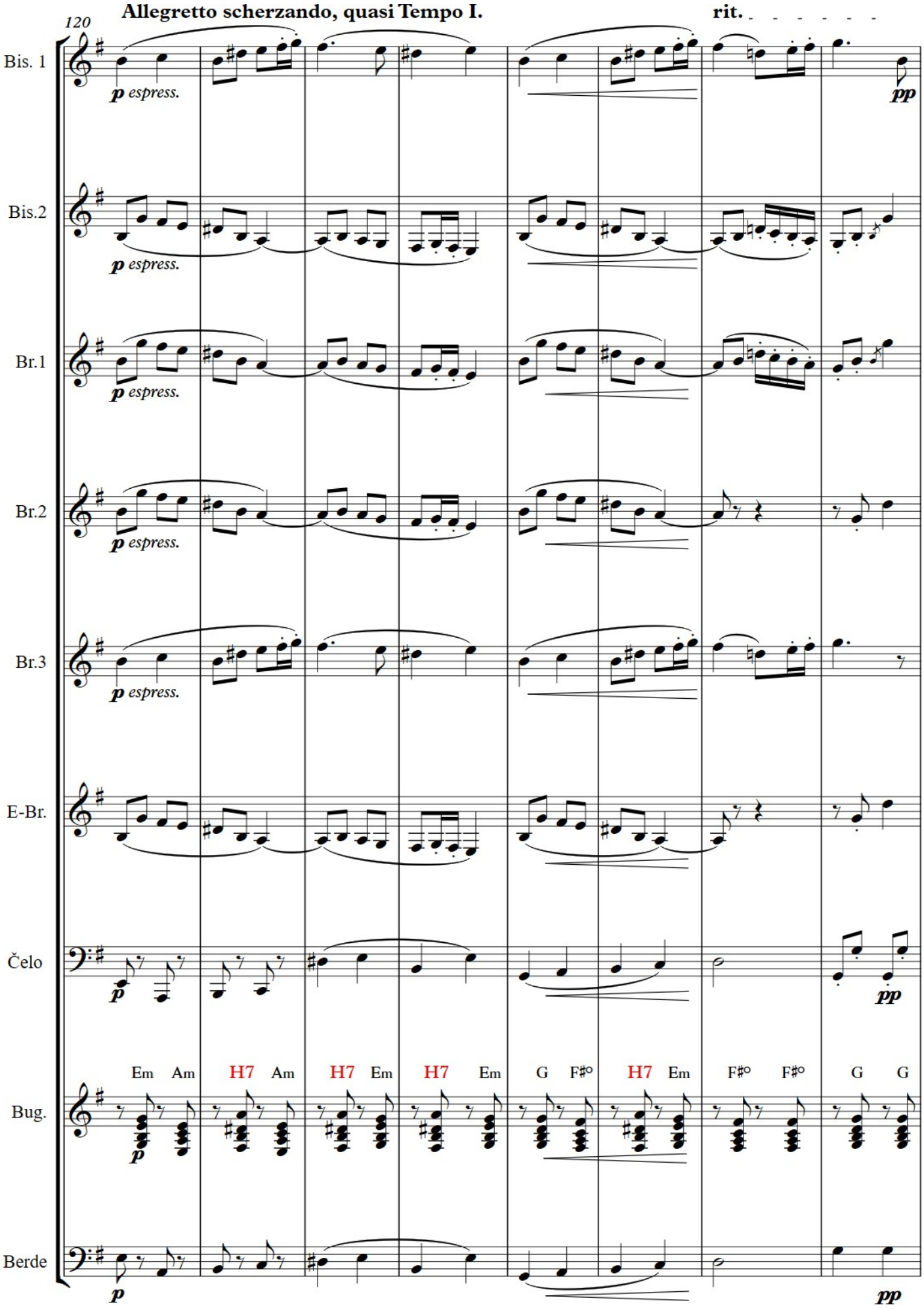
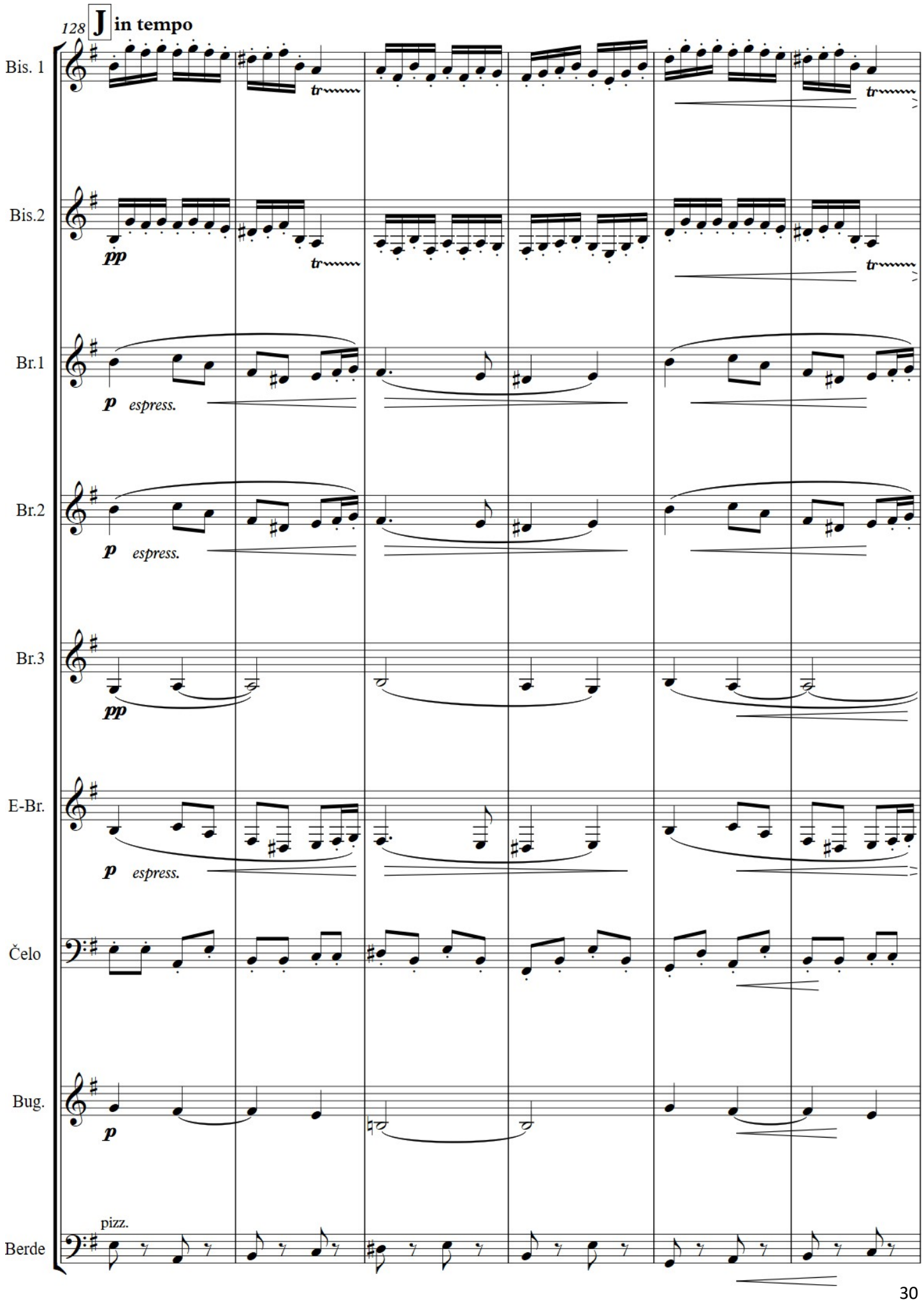
C♯
G♯7
C♯

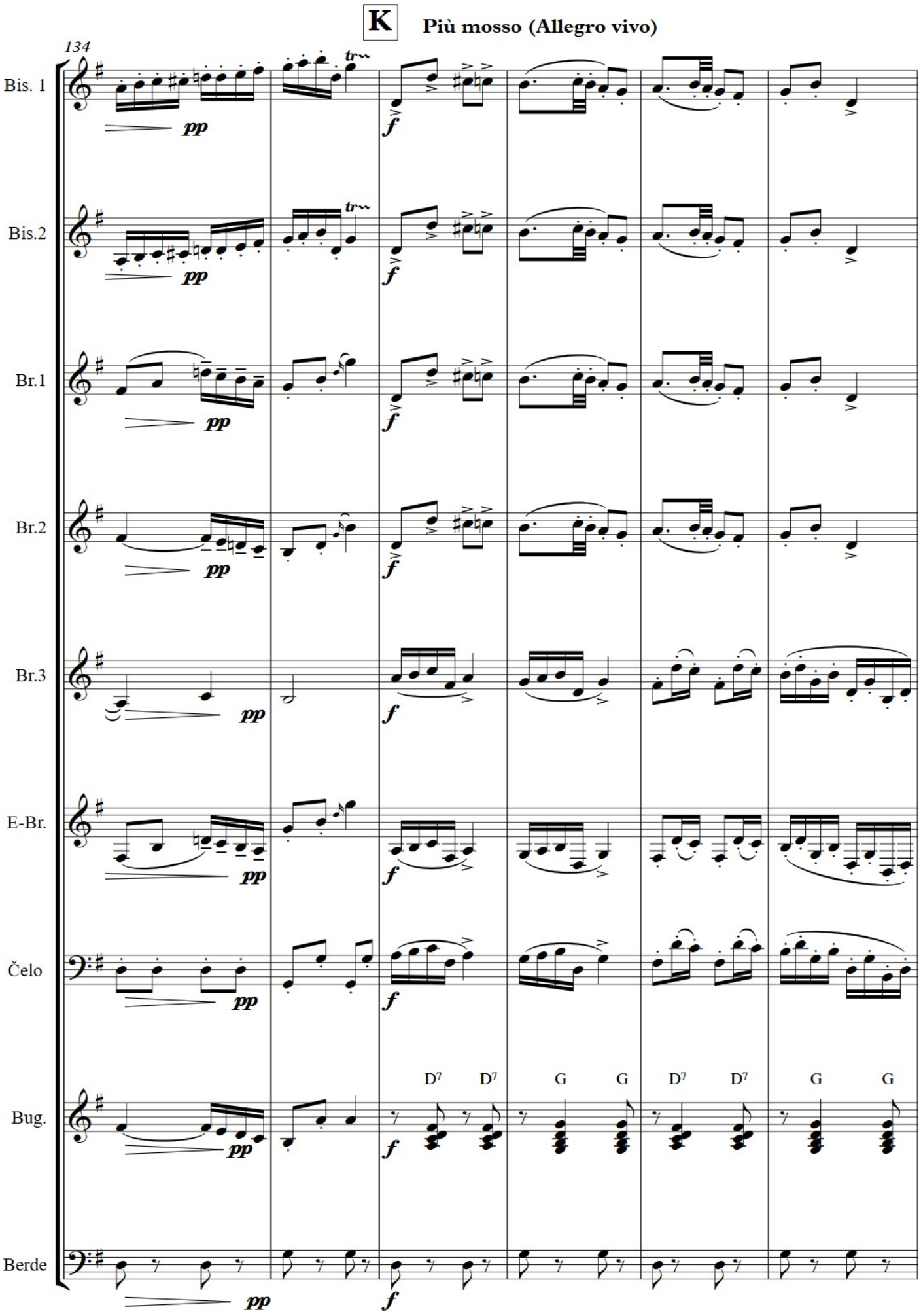

H
100
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
G♯7
C♯
p
mf marc.
pp

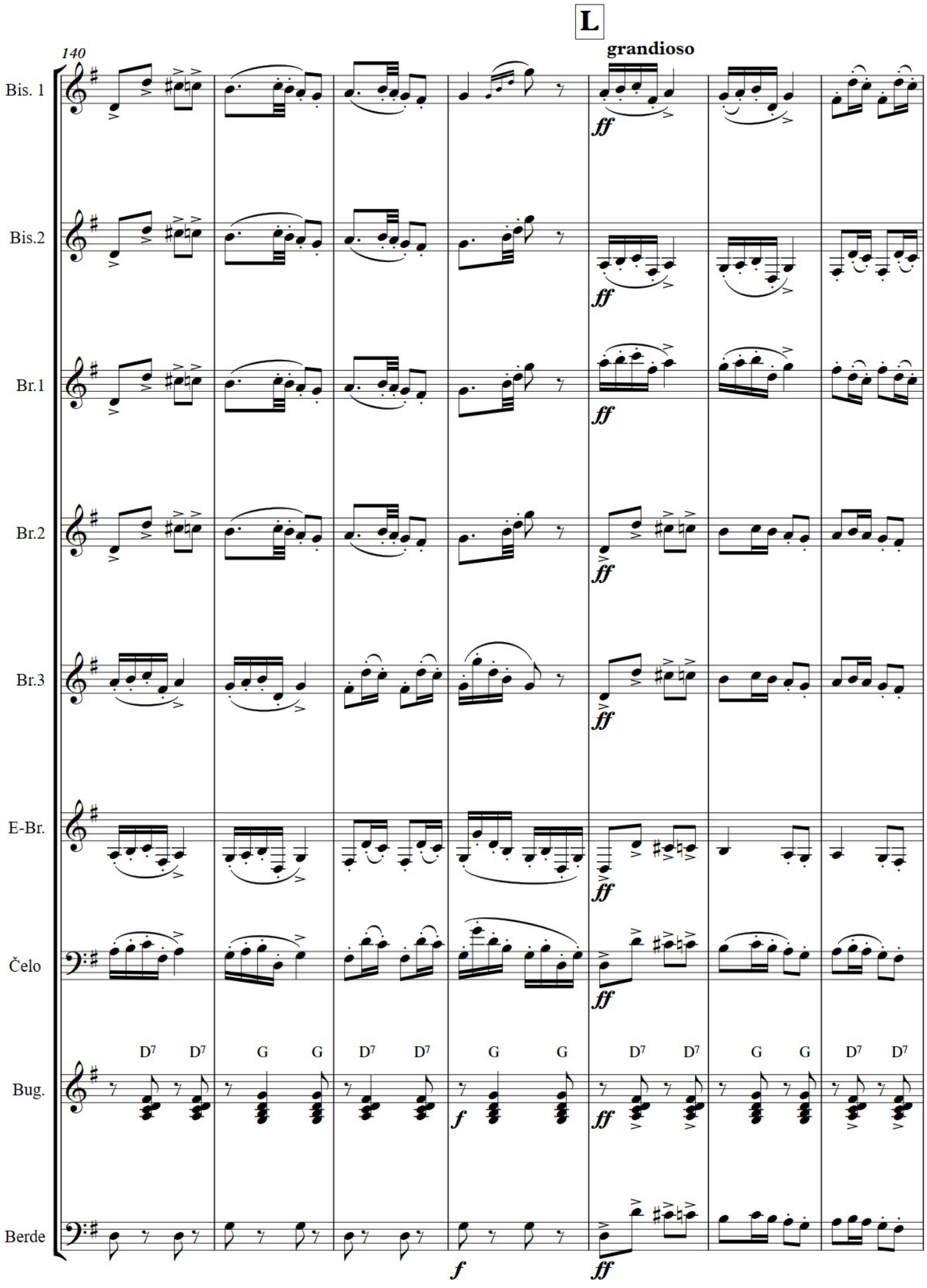

106
poco rit.
Meno mosso
Bis. 1
Bis.2
Br.1
Br.2
Br.3
p espress.
E-Br.
p espress.
Čelo
Bug.
Am
G
H
p
Berde

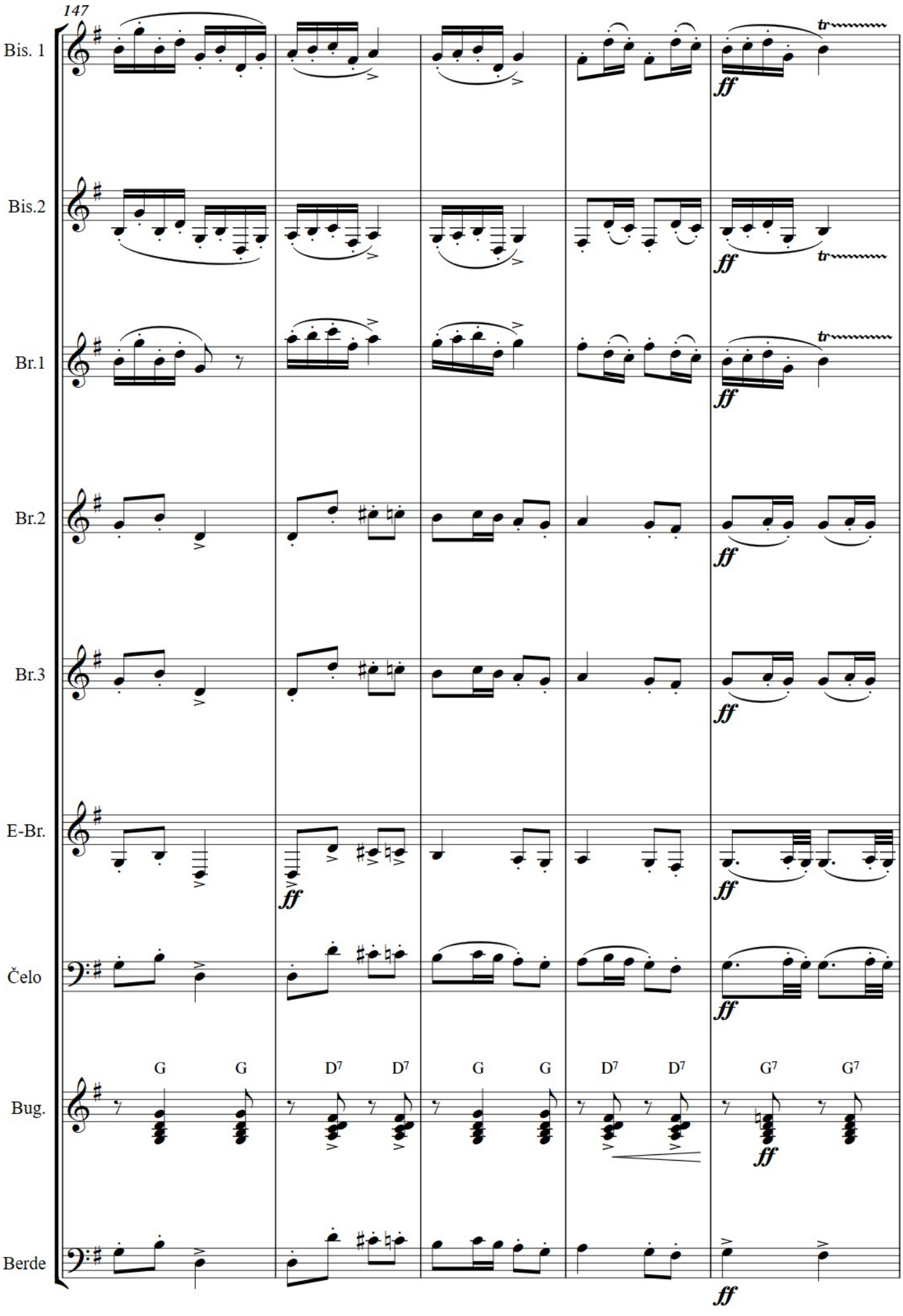

112
I Quasi andante
poco rit.
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
F
G
H
p dim.
pp

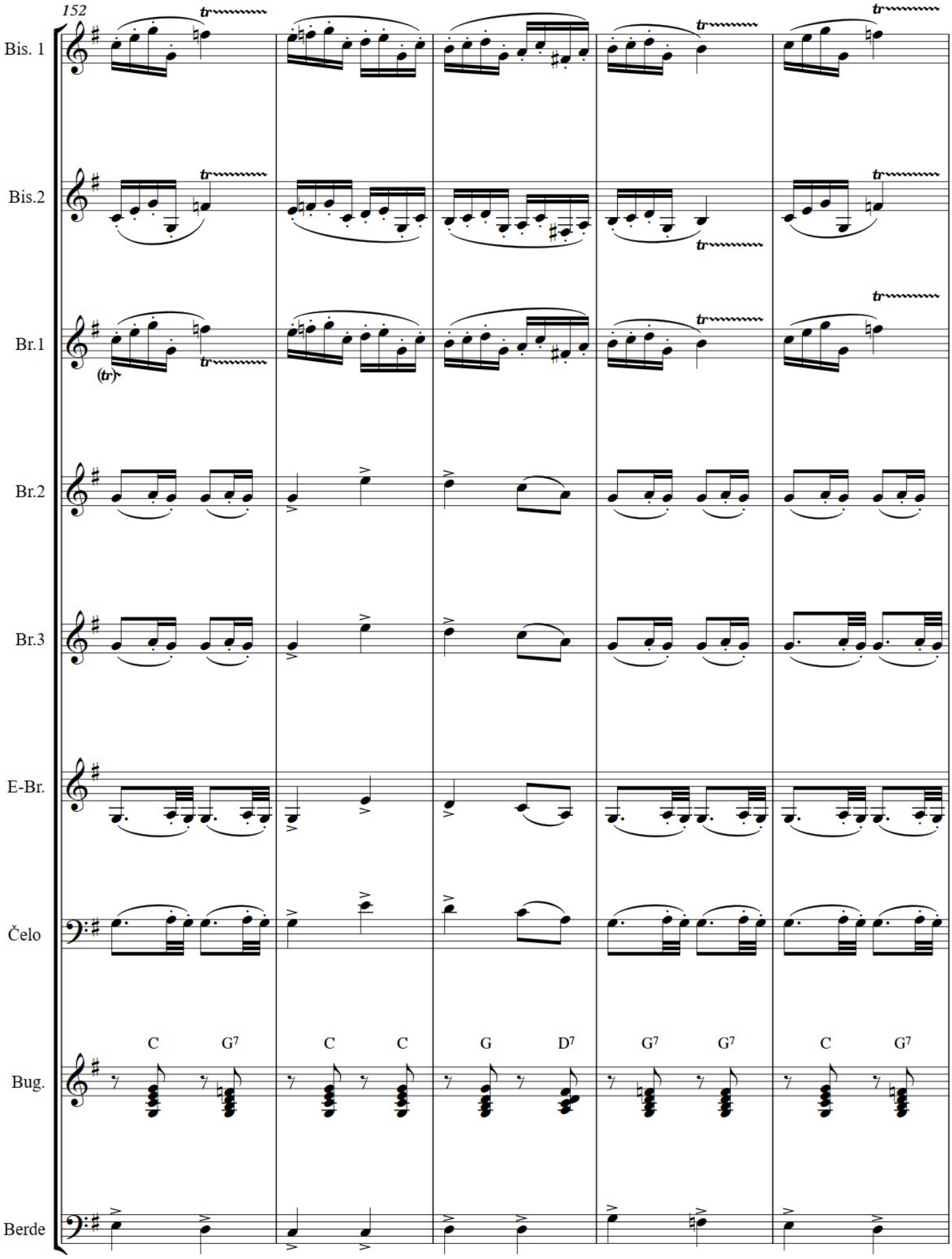

120
Allegretto scherzando, quasi Tempo I.
rit.
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
p espress.
pp
Em Am H7 Am H7 Em H7 Em G F♯° H7 Em F♯° F♯° G G

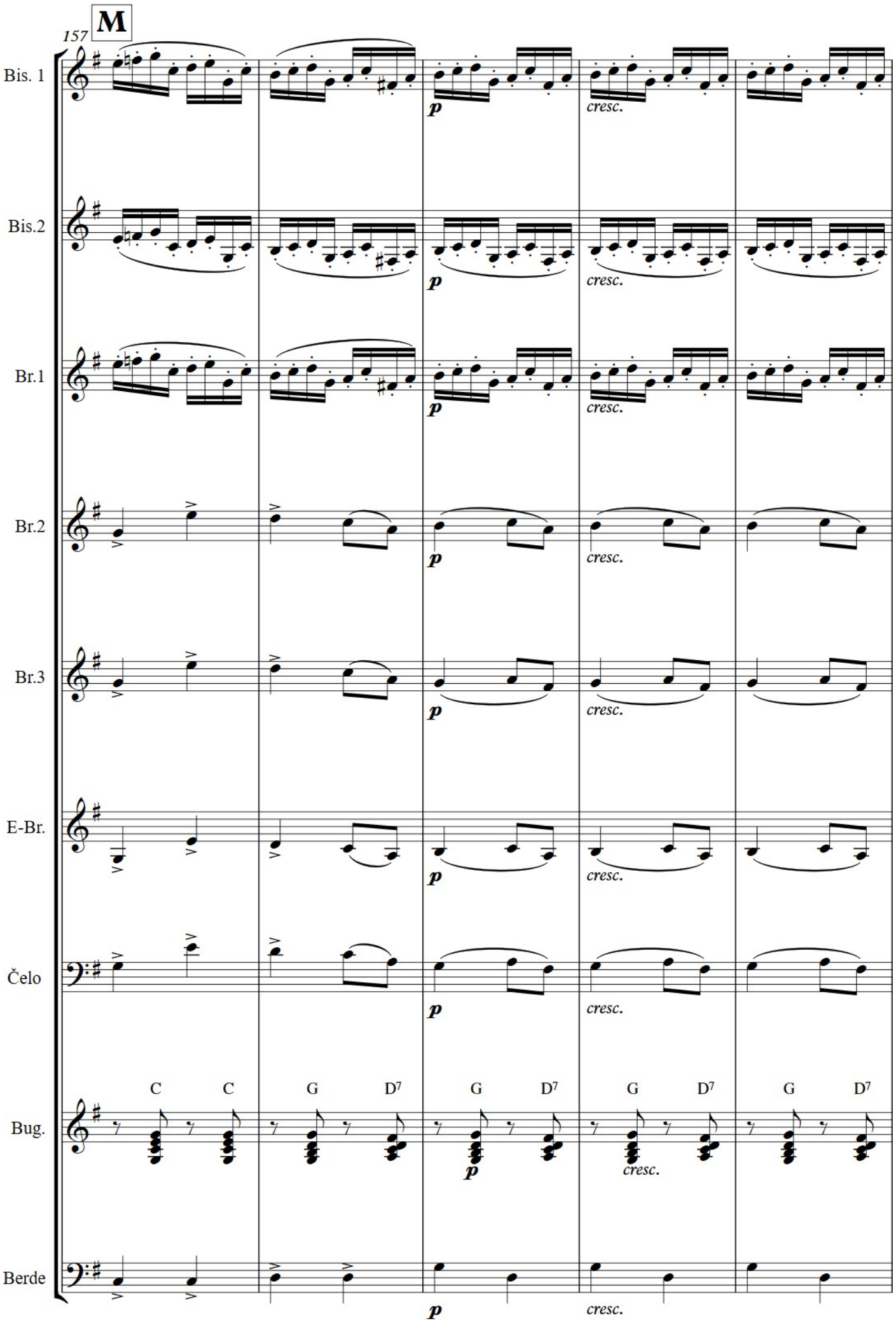

128
J in tempo
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
tr
pp
p espress.
p
pizz.

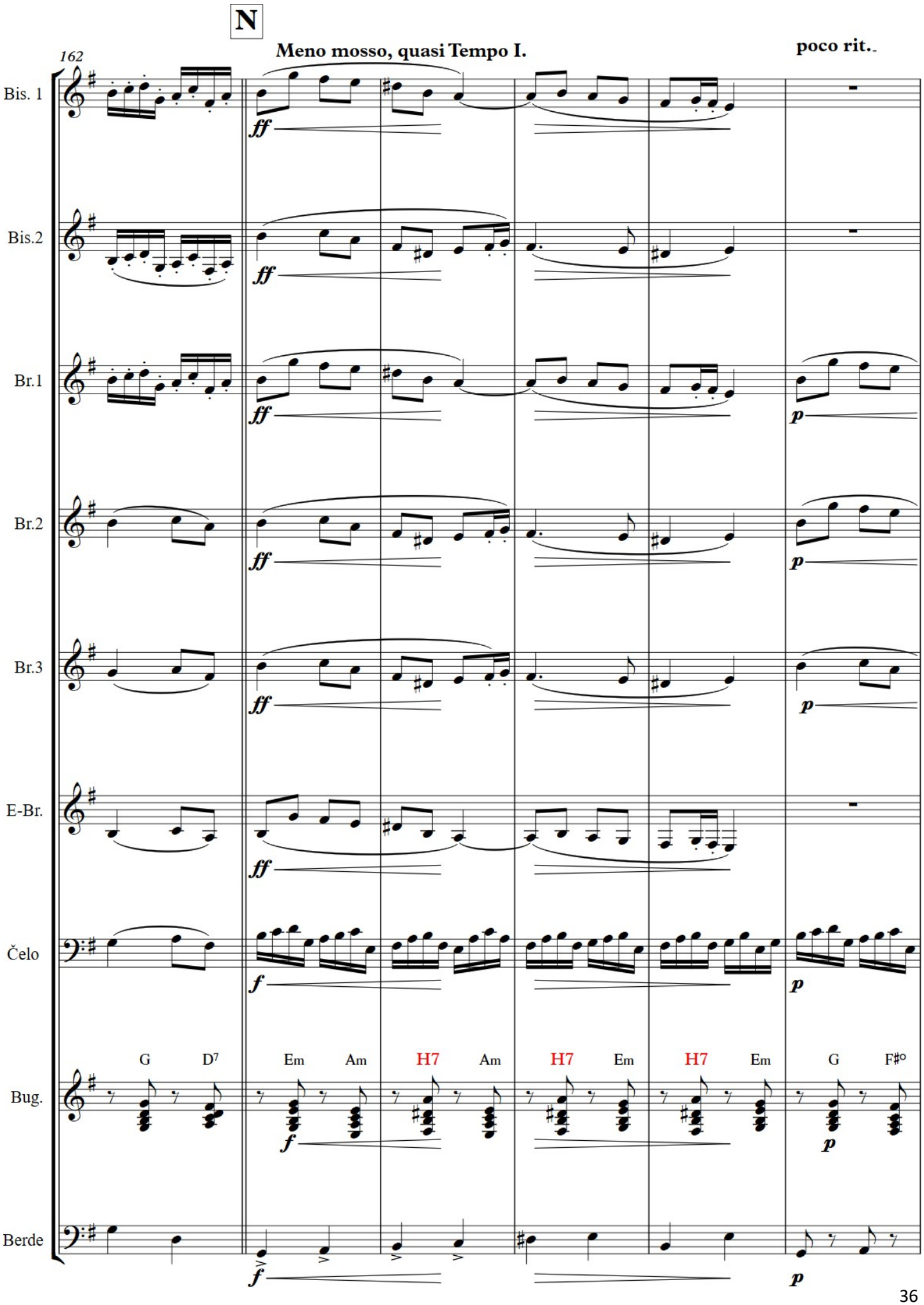

K
Più mosso (Allegro vivo)
134
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
pp
f
tr
D7
G

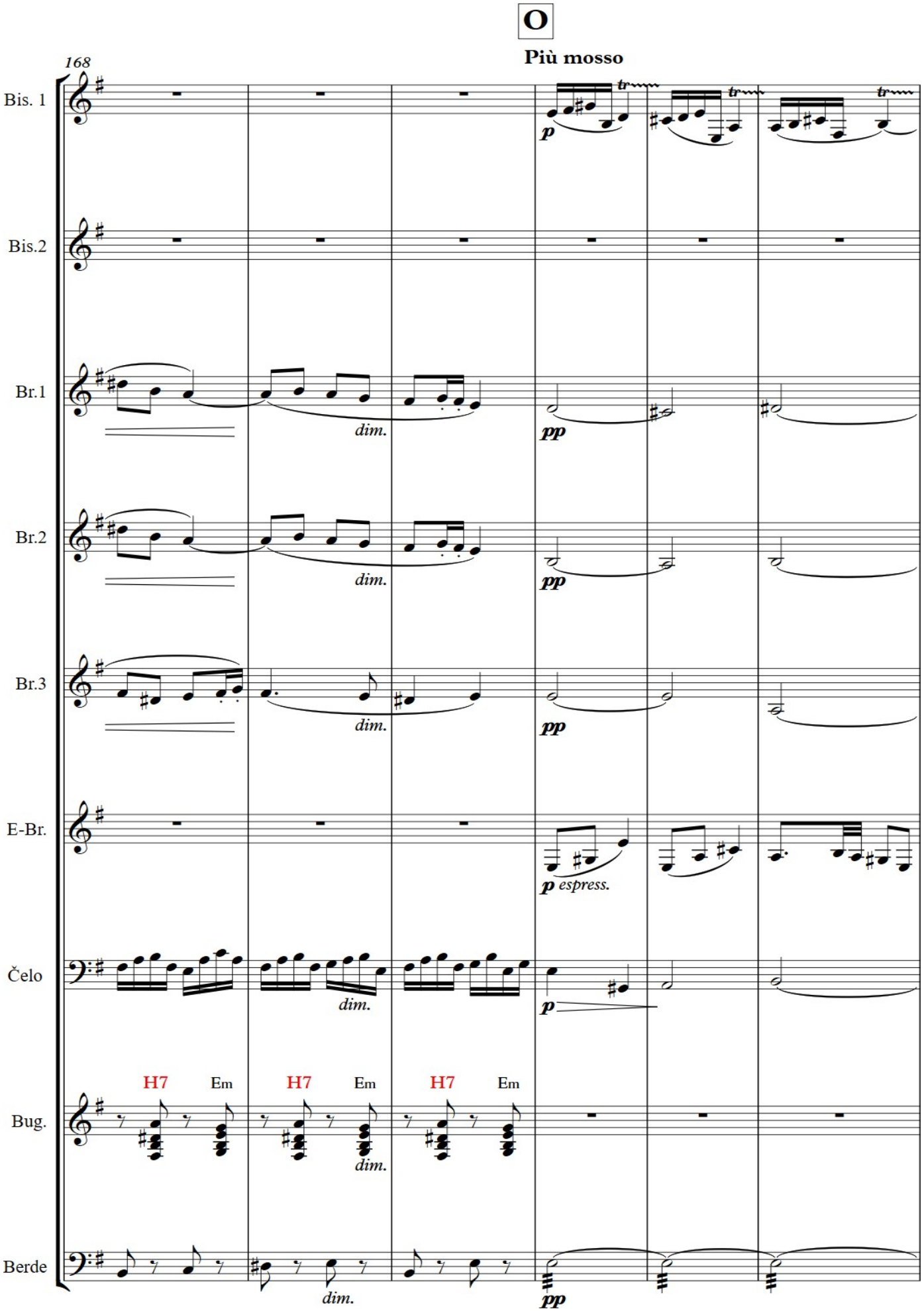

L
grandioso
140
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
D7 D7 G G D7 D7 G G D7 D7 G G D7 D7
ff
f

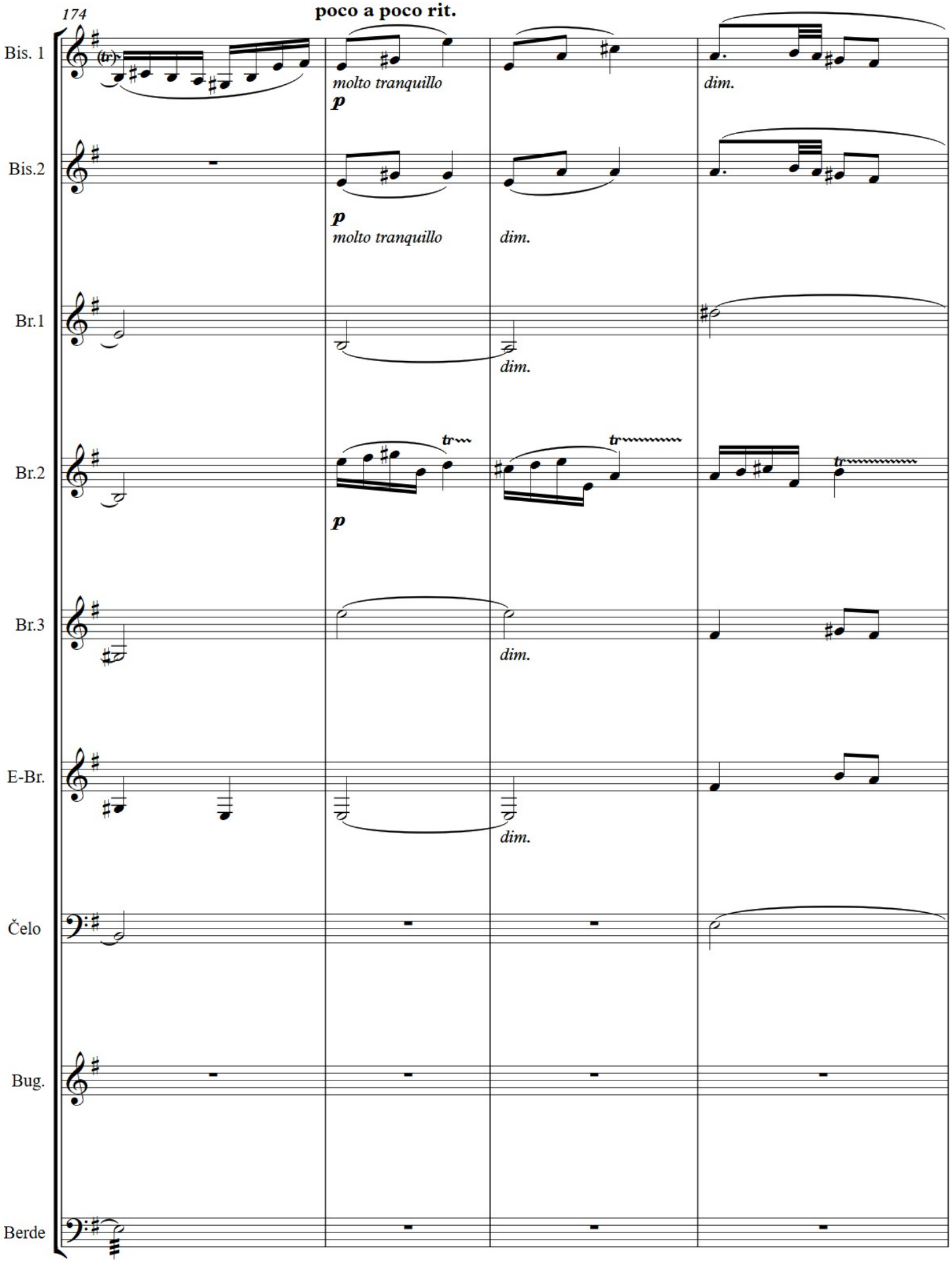

147
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
tr
ff
G
G
D7
D7
G
G
D7
D7
G7
G7

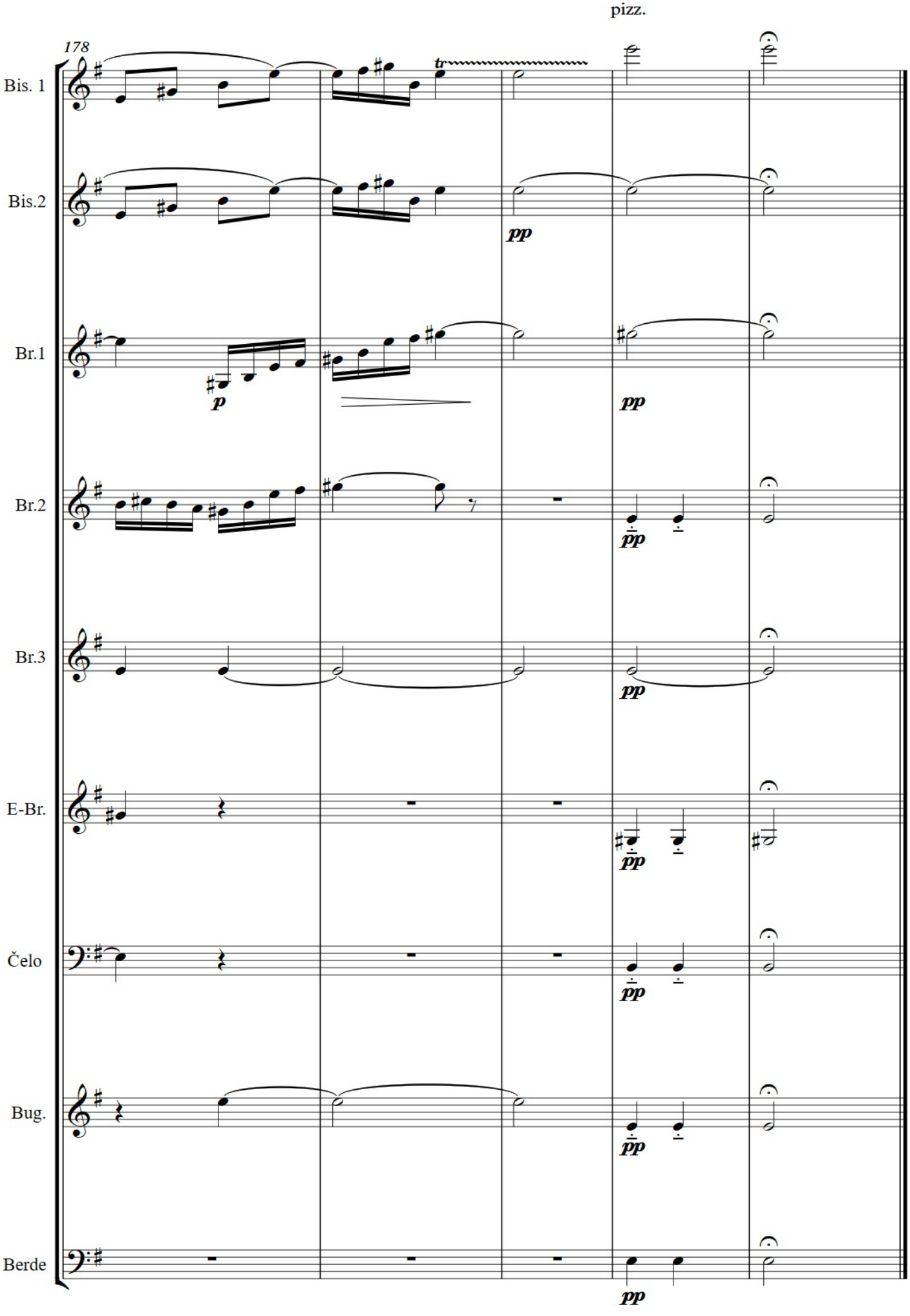

152
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
C G7 C C G D7 G7 G7 C G7


157
M
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
p
cresc.
C
C
G
D7
G
D7
G
D7
G
D7


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


O
Più mosso
168
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
dim.
p
pp
p espress.
H7
Em


174
poco a poco rit.
Bis. 1
molto tranquillo
p
dim.
Bis.2
p
molto tranquillo
dim.
Br.1
dim.
Br.2
tr
tr
tr
p
Br.3
dim.
E-Br.
dim.
Čelo
Bug.
Berde


pizz.
178
Bis. 1
Bis.2
Br.1
Br.2
Br.3
E-Br.
Čelo
Bug.
Berde
tr
pp
p

4. ZAKLJUČAK

Razvojem tambure kao umjetničkog instrumenta, pojavila se potreba za novom literaturom, aranžmanima i transkripcijama. Prilog ovomu je otvaranje preddiplomskog studija *Tambure* i diplomskog studija *Tamburaško umijeće.* Transkripcija Slavenskog plesa op.46, br.2, koje je ujedno i tema ovog diplomskog rada, služi obogaćivanju tamburaške literature na akademskoj razini. Slavenski 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 transkripciija.

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

7. SUMM ARY

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

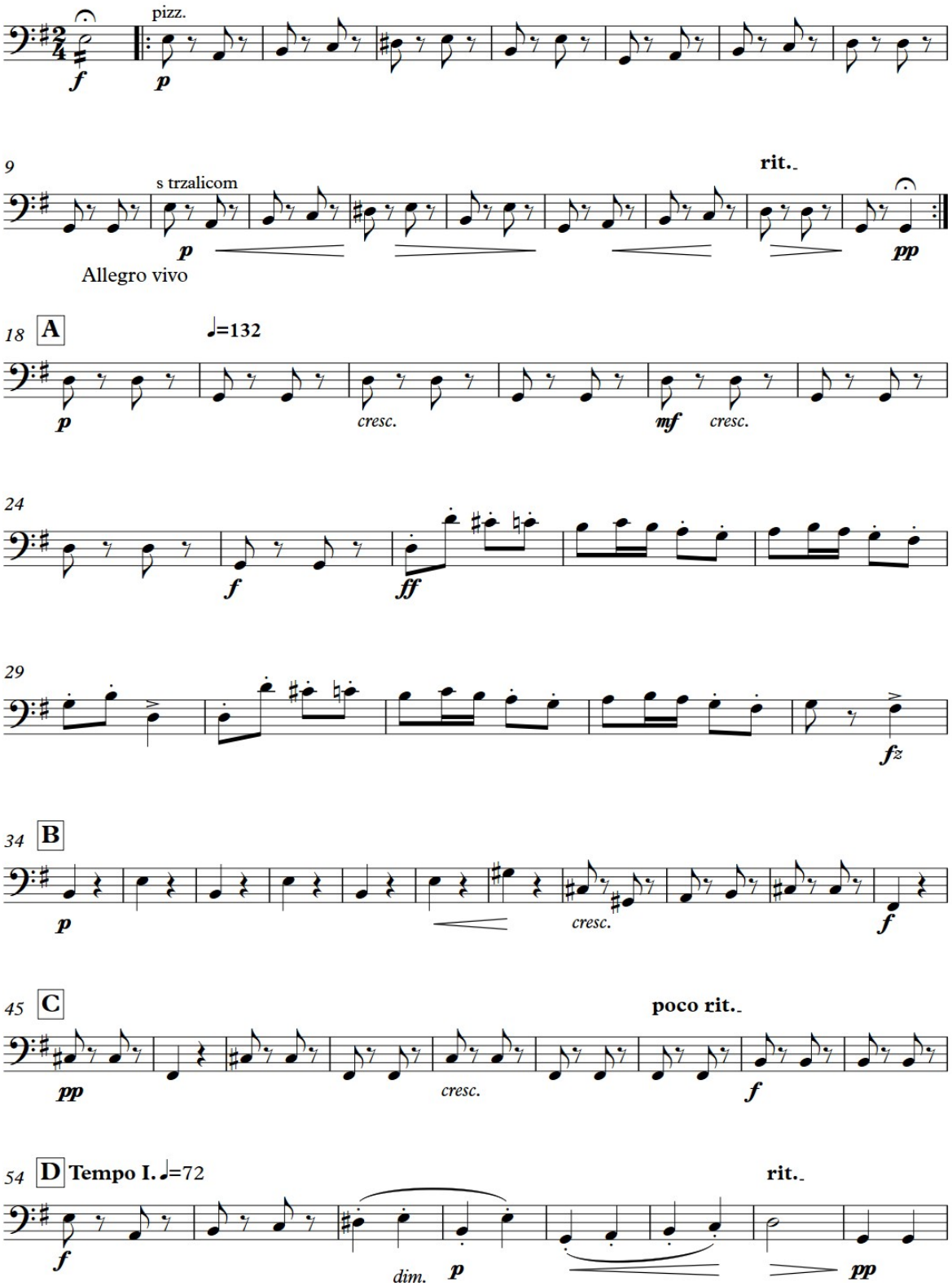
8. PRILOZI

Berde

Slavenski ples br.2
op.46

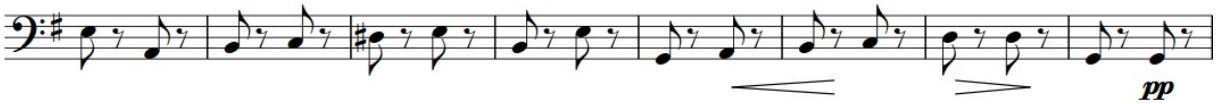
Antonin Dvoržak
Transkripcija:A.Gašparović

♩=72
Allegretto scherzando

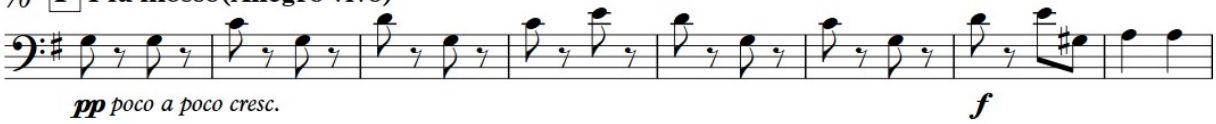


V.S.

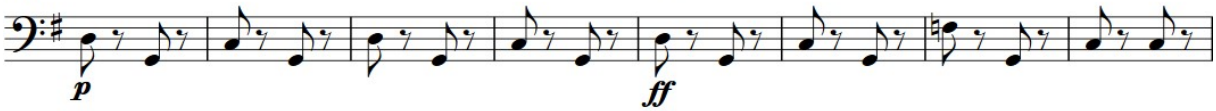
62 **E**



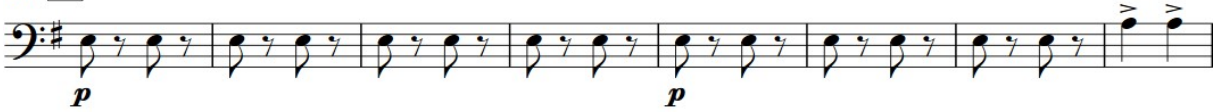
70 **F** **Piu mosso(Allegro vivo)**



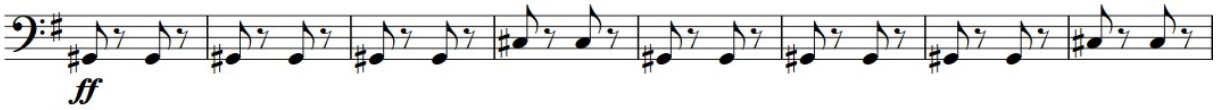
78 **grandioso**



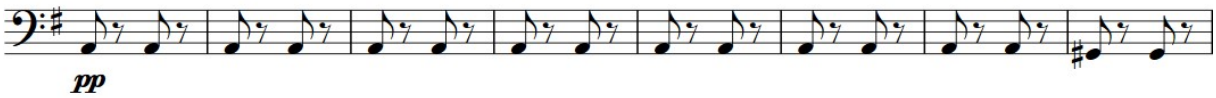
86 **G**



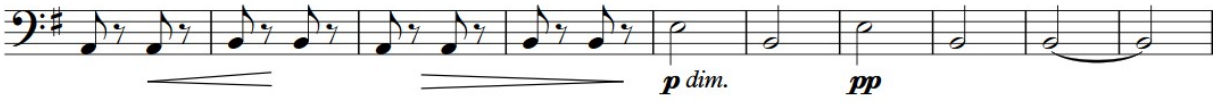
94 **grandioso**



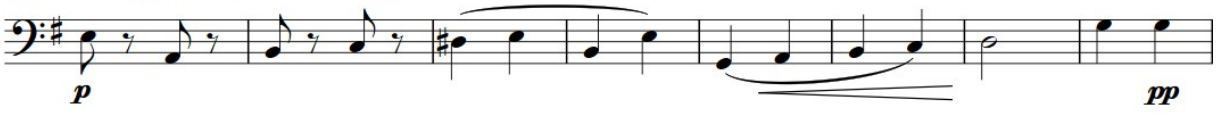
102 **H** **poco rit.**



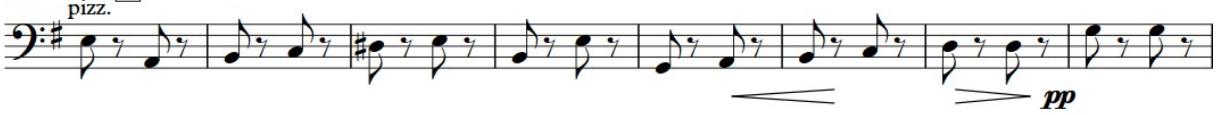
110 **Meno mosso** **I** **Quasi andante** **poco rit.**



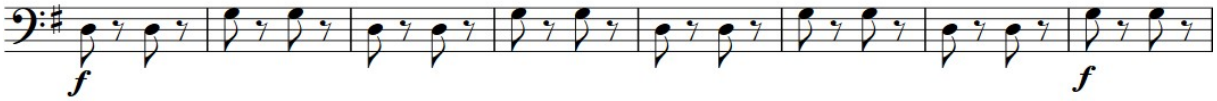
120 **Allegretto scherzando, quasi Tempo I.** **rit.**



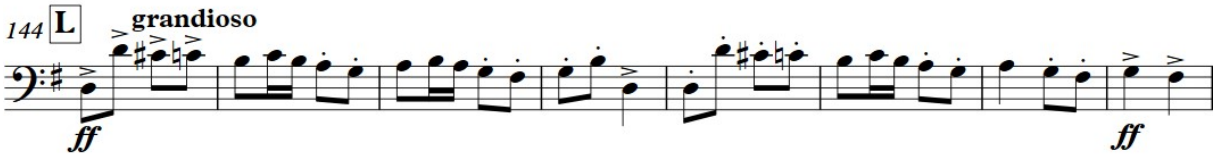
128 **J** **in tempo**



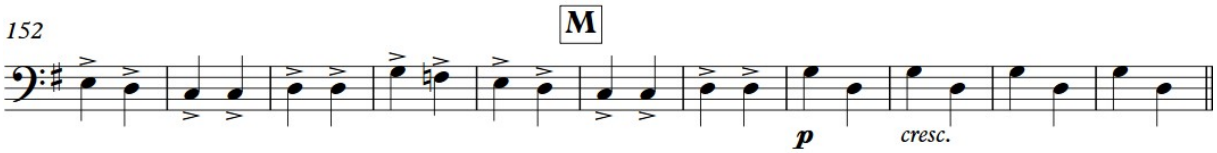
136 K Più mosso (Allegro vivo)



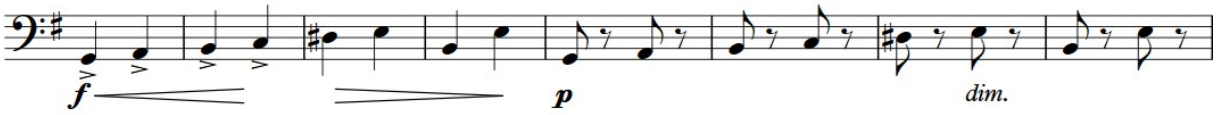
144 L grandioso



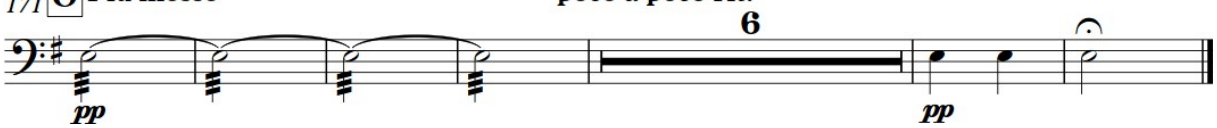
152 M



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



171 O Più mosso poco a poco rit.

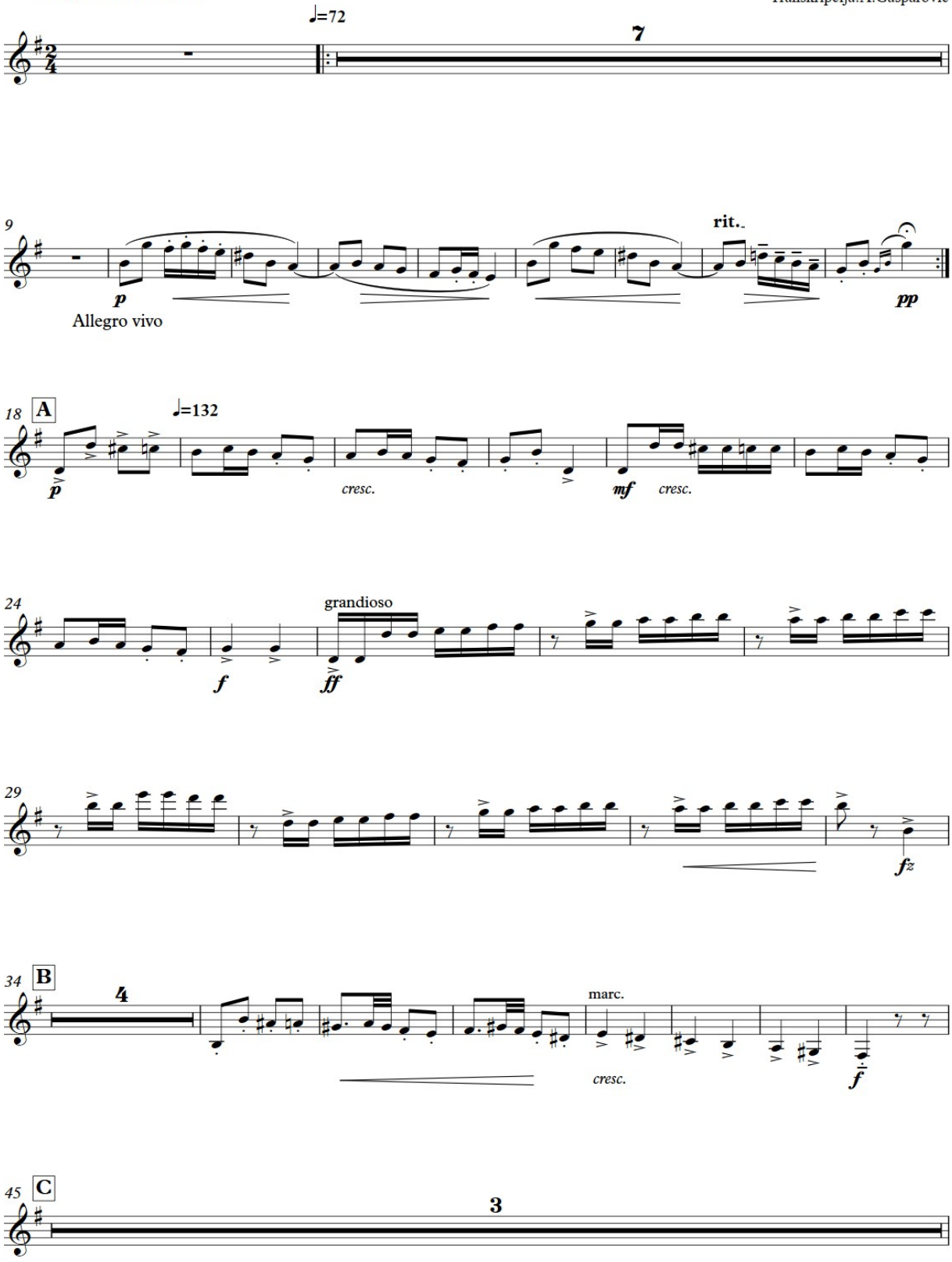


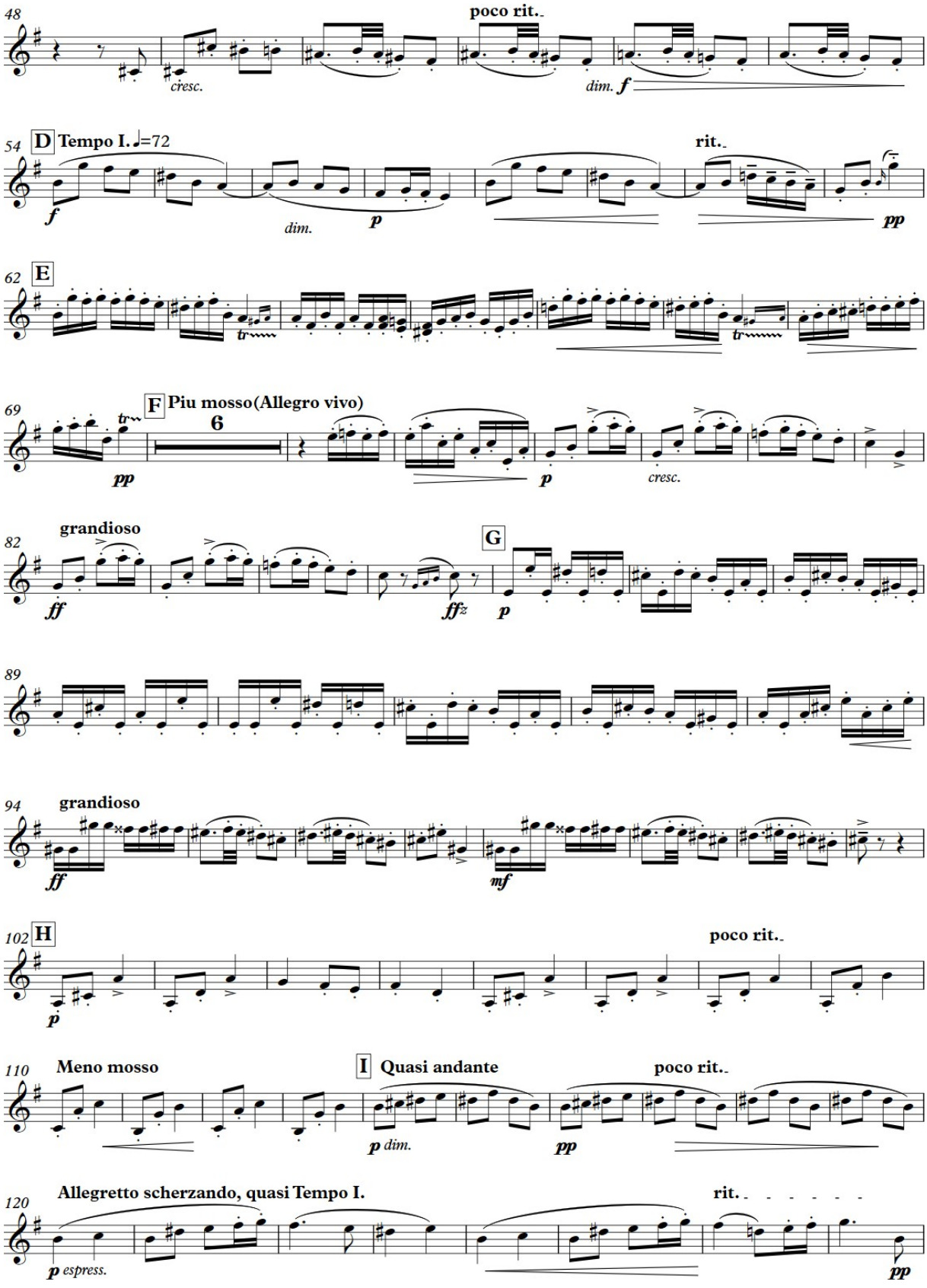
Bisernica 1

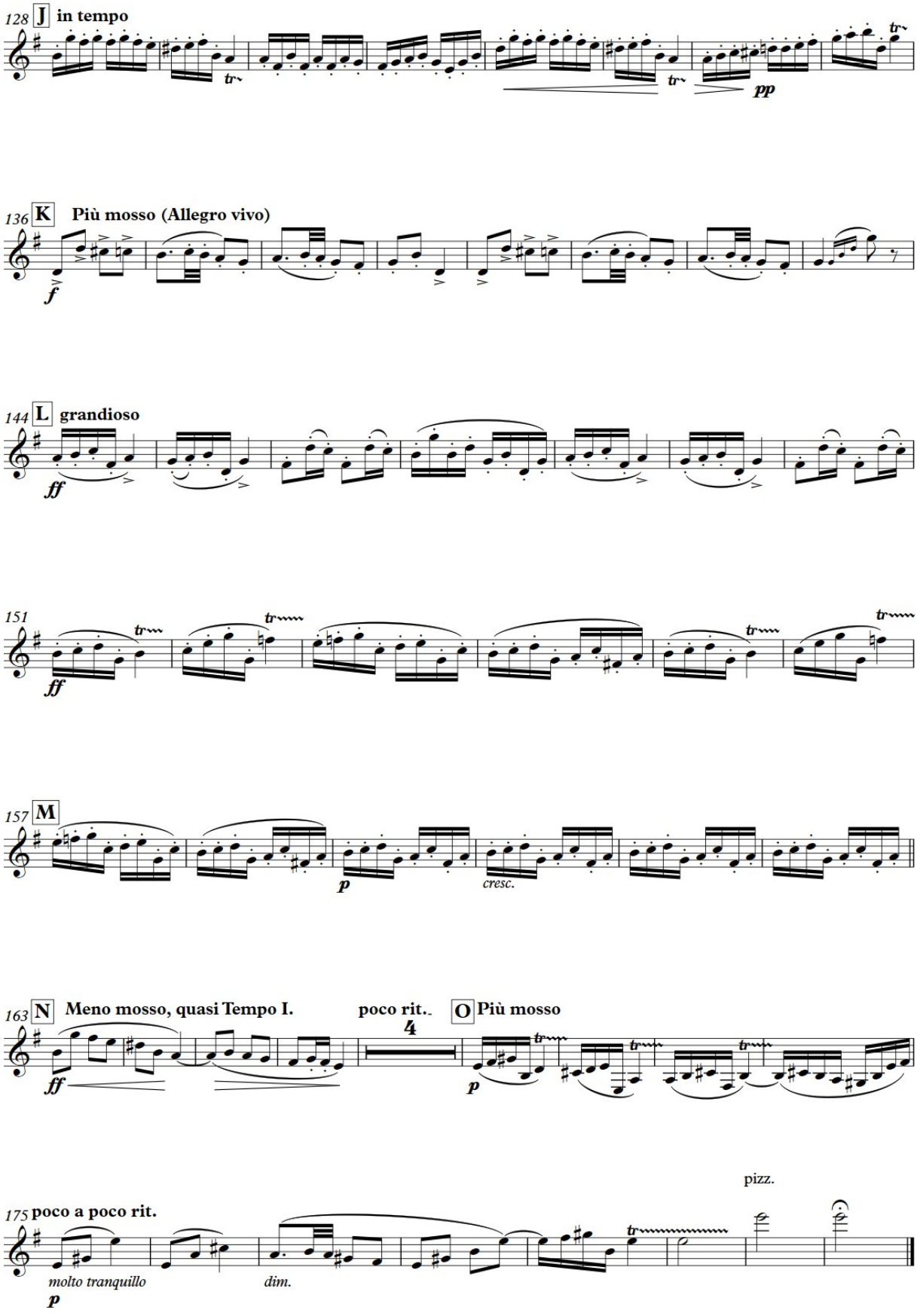
Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović

Allegretto scherzando

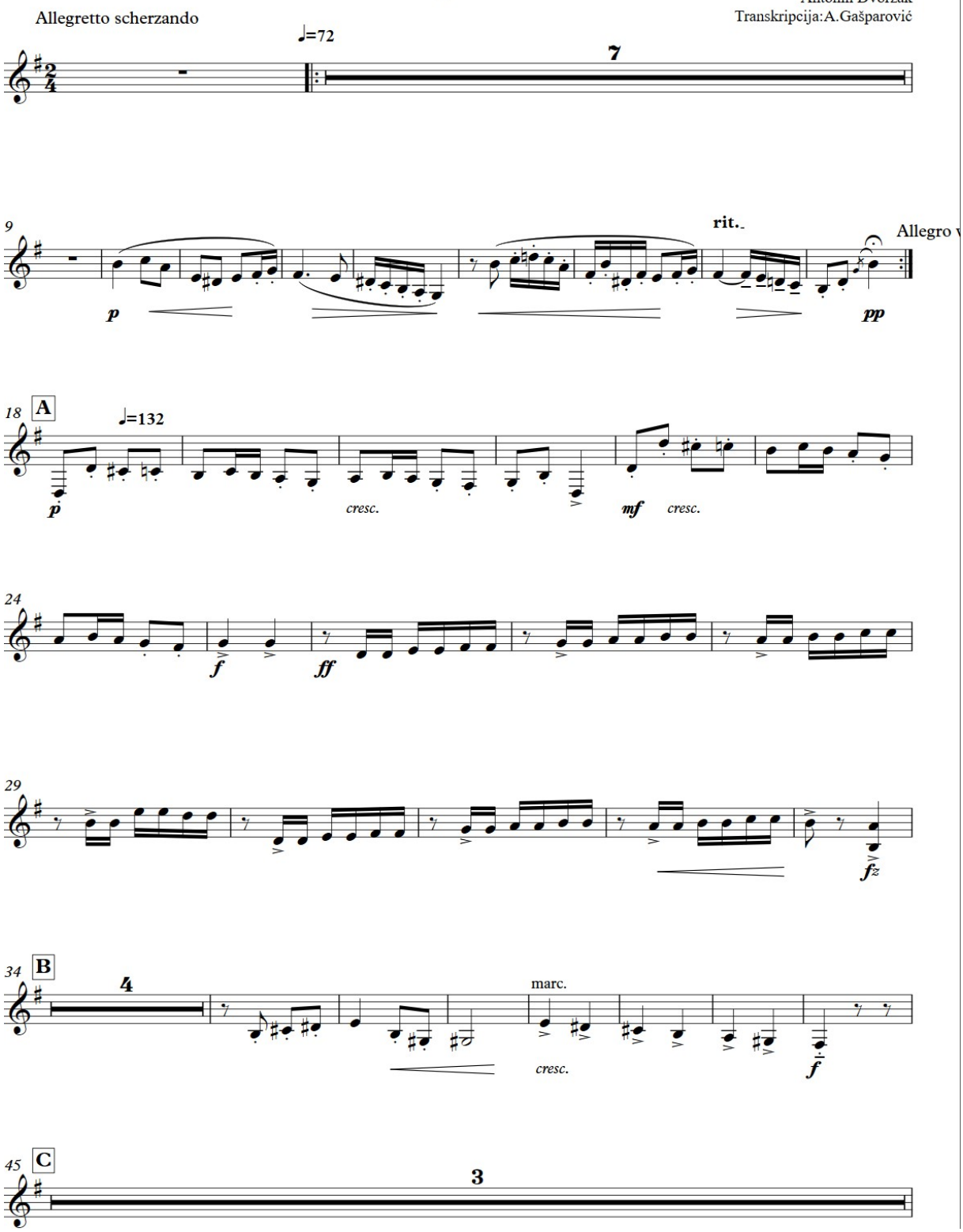


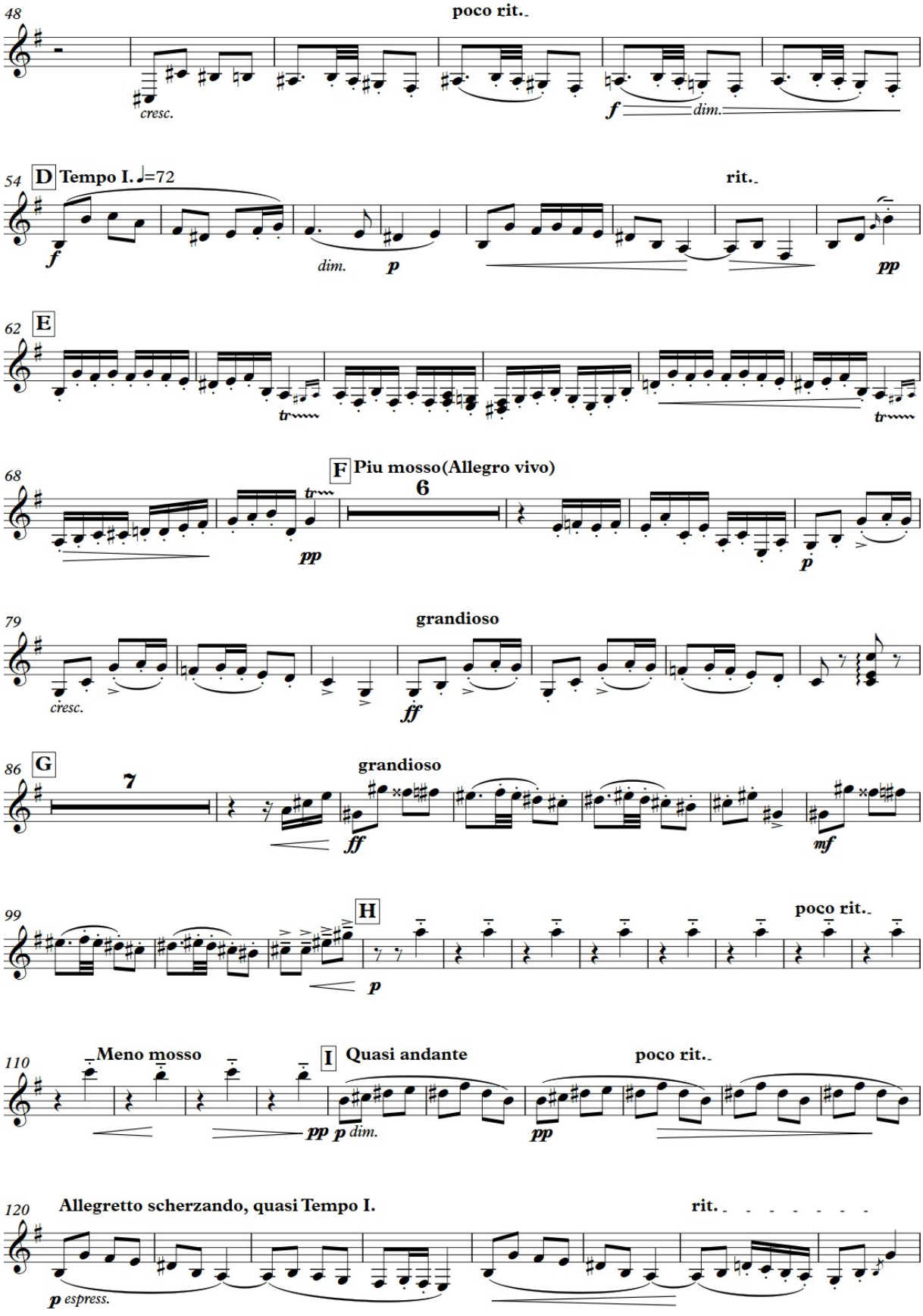

48
poco rit.
cresc.
dim. f
54
D Tempo I. ♩=72
rit.
f
dim.
p
pp
62
E
tr
tr
69
F Piu mosso (Allegro vivo)
6
pp
p
cresc.
82
grandioso
G
ff
fffz
p
89
94
grandioso
ff
mf
102
H
poco rit.
p
110
Meno mosso
I Quasi andante
poco rit.
p dim.
pp
120
Allegretto scherzando, quasi Tempo I.
rit.
p espress.
pp

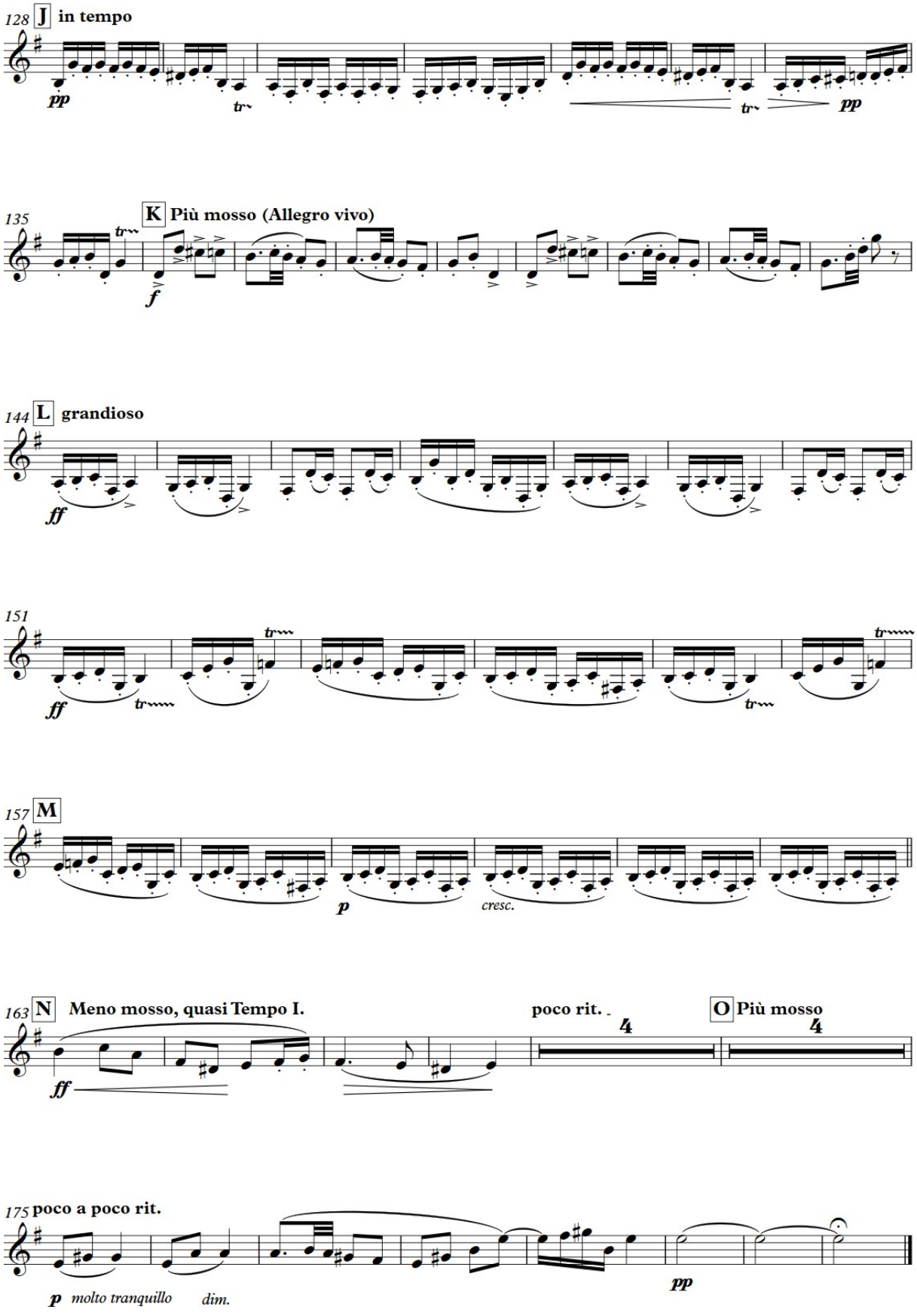

128 J in tempo
pp
136 K Più mosso (Allegro vivo)
f
144 L grandioso
ff
151
ff
157 M
p
cresc.
163 N Meno mosso, quasi Tempo I.
poco rit..
4
O Più mosso
ff
p
pizz.
175 poco a poco rit.
molto tranquillo
p
dim.

Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović




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
tr
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.

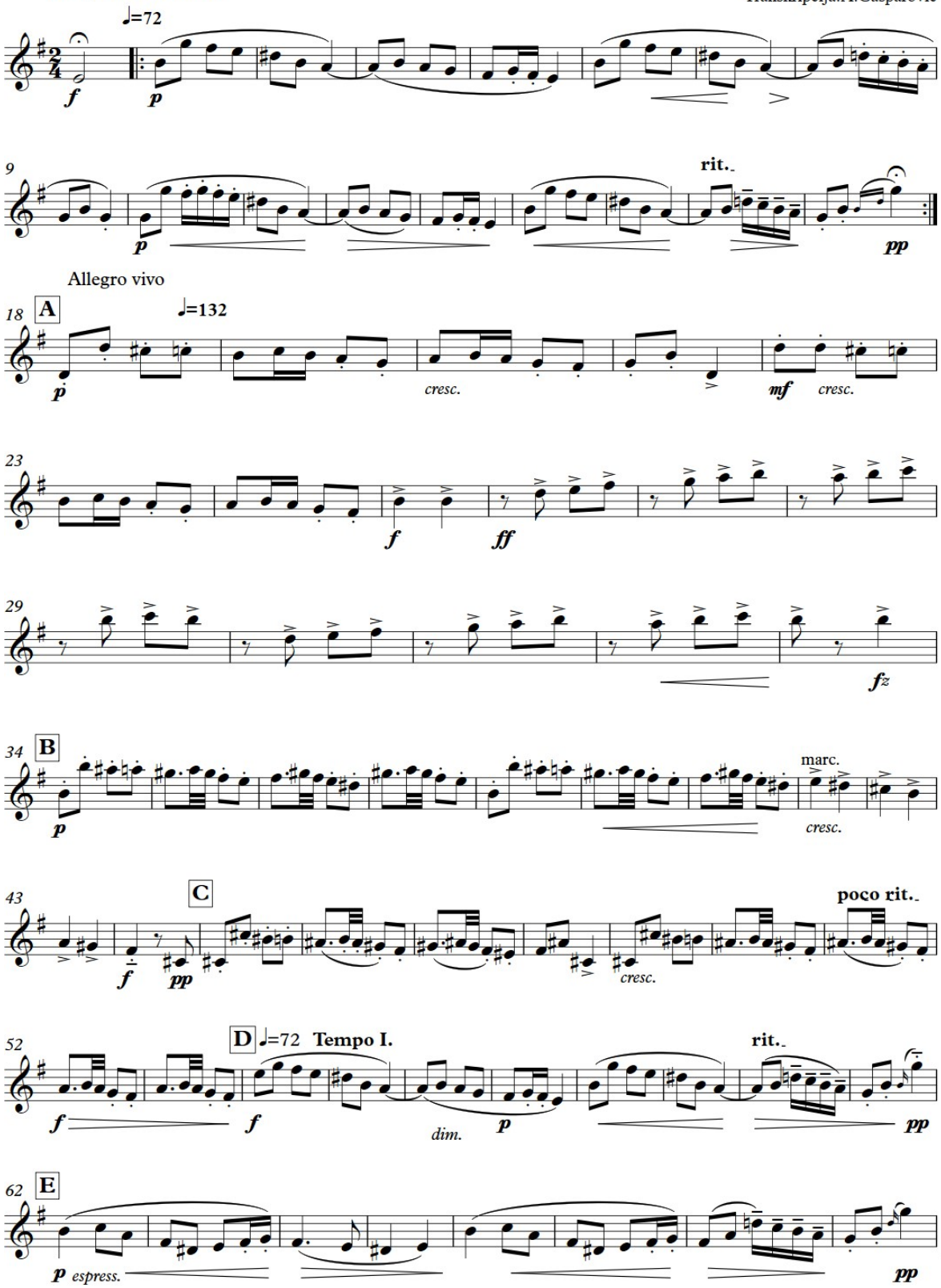

128 J in tempo
pp
tr
tr
pp
135 K Più mosso (Allegro vivo)
tr
f
144 L grandioso
ff
151
ff
tr
tr
tr
157 M
p
cresc.
163 N Meno mosso, quasi Tempo I.
ff
poco rit.
4
O Più mosso
4
175 poco a poco rit.
p molto tranquillo
dim.
pp

Brač 1

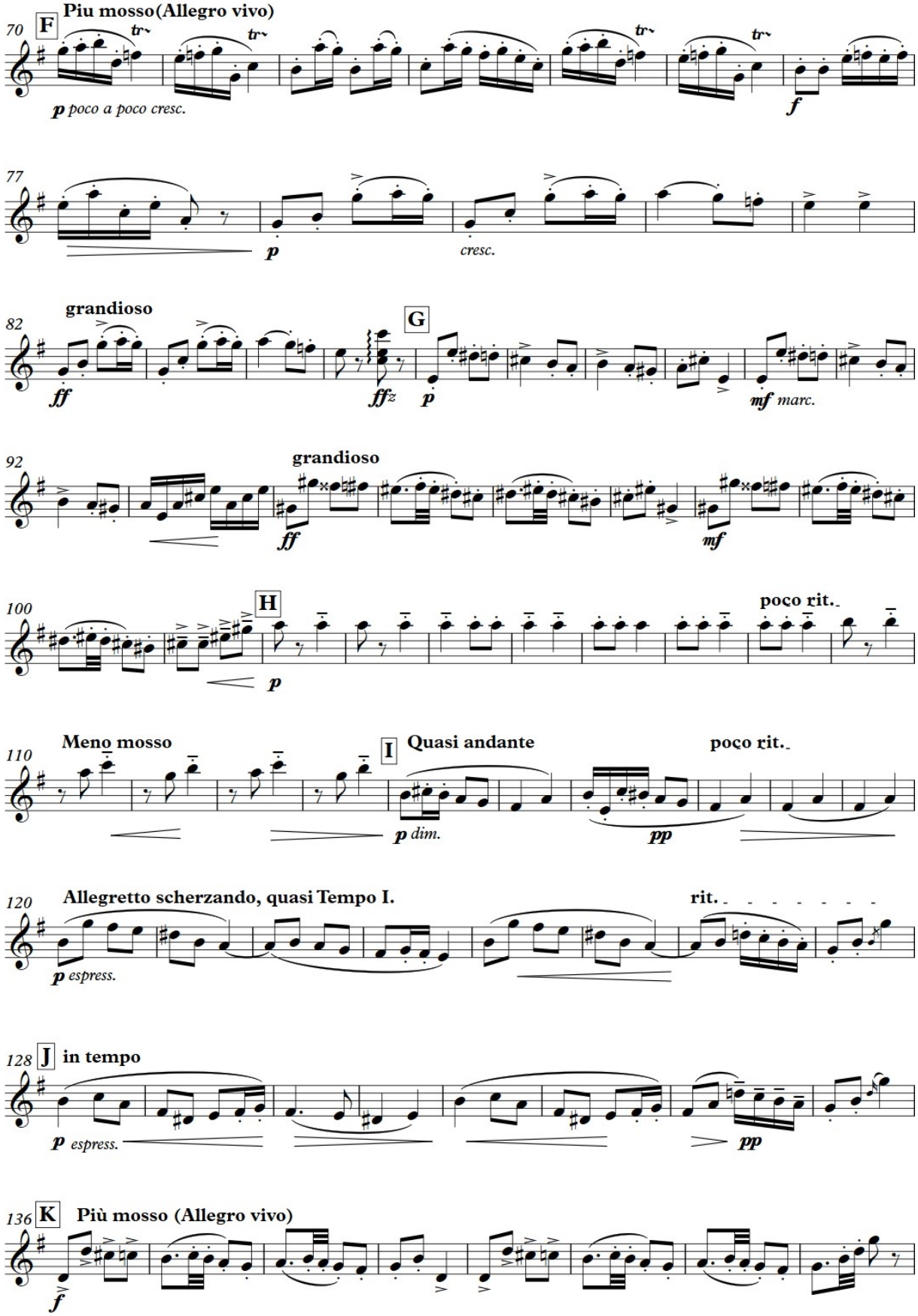
Slavenski ples br.2
op.46

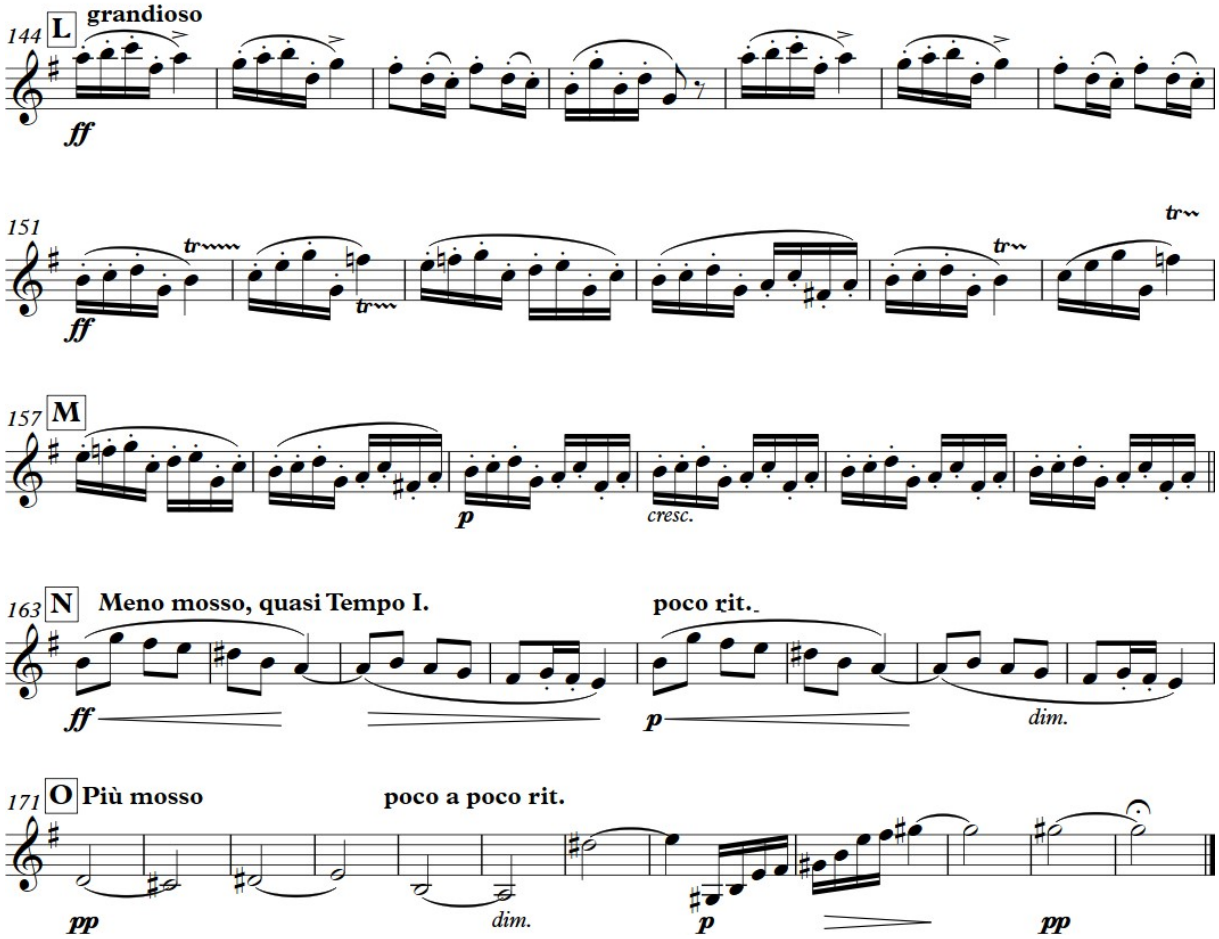
Antonin Dvoržak
Transkripcija:A.Gašparović

Allegretto scherzando



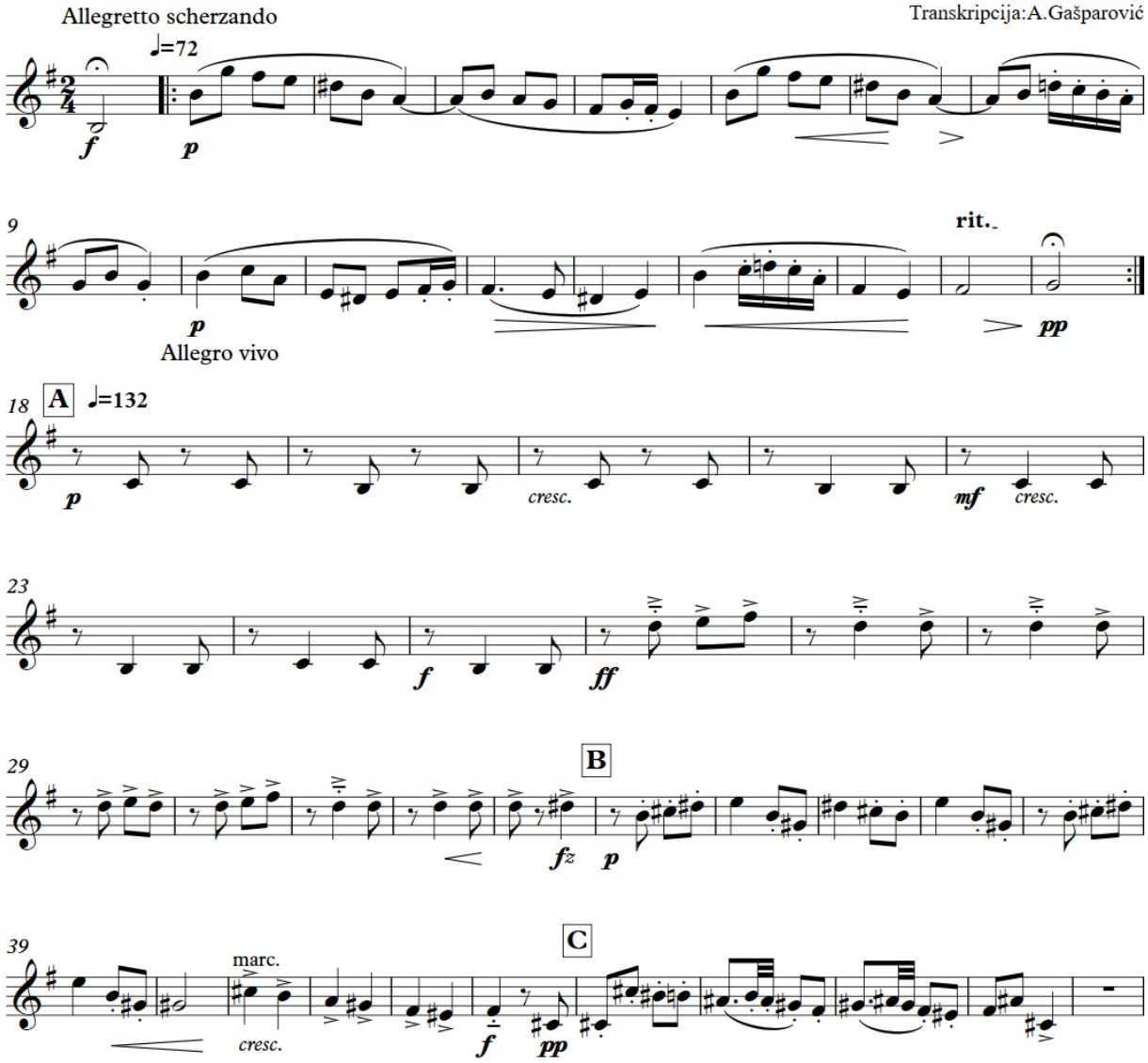
V.S.

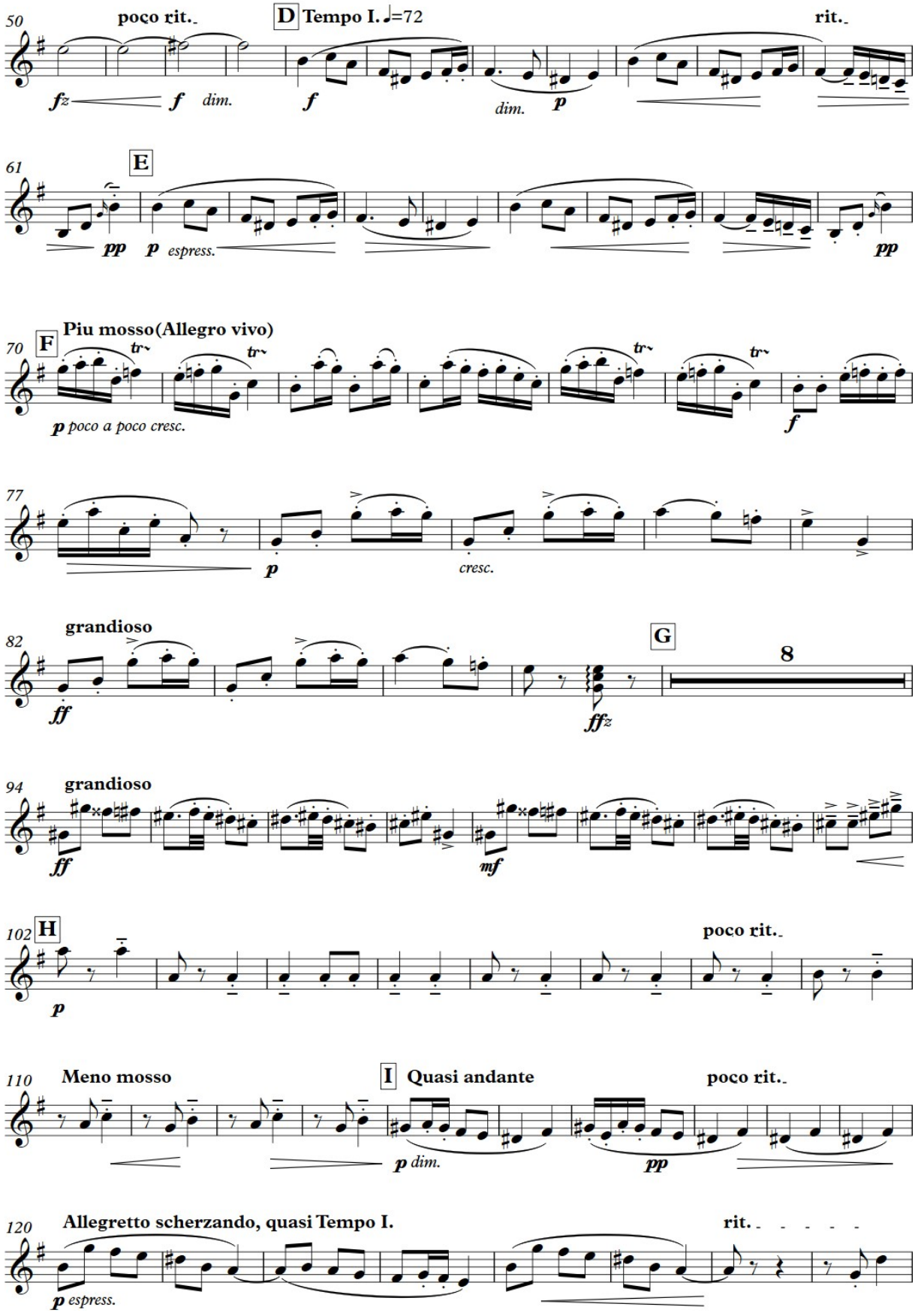

70
F
Piu mosso(Allegro vivo)
tr
p poco a poco cresc.
f
77
p
cresc.
82
grandioso
ff
ffz
G
p
mf marc.
92
grandioso
ff
mf
100
H
p
poco rit.
110
Meno mosso
I
Quasi andante
poco rit.
p dim.
pp
120
Allegretto scherzando, quasi Tempo I.
rit.
p espress.
128
J
in tempo
p espress.
pp
136
K
Più mosso (Allegro vivo)
f

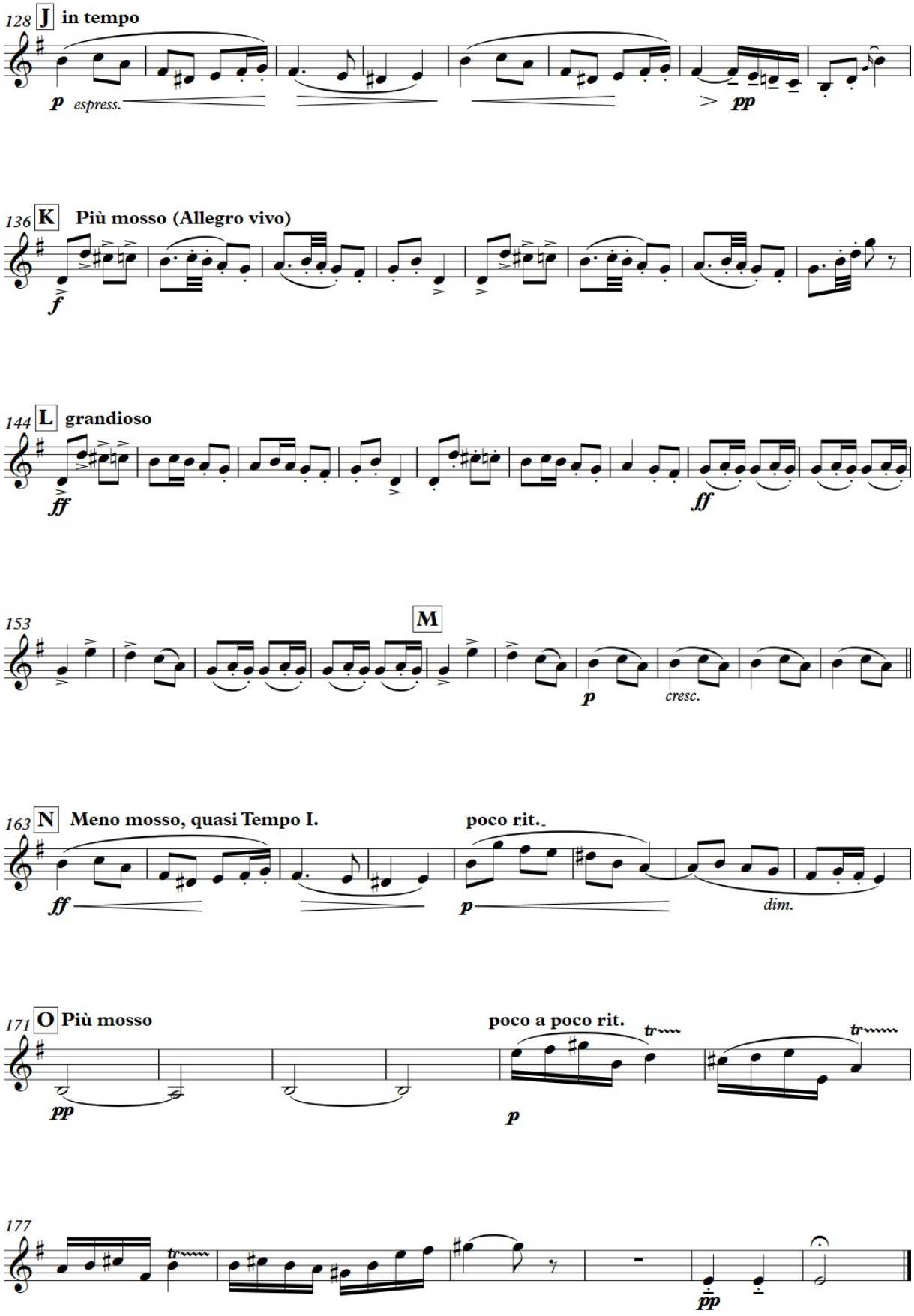

144
L
grandioso
ff
151
tr
ff
tr
tr
157
M
p
cresc.
163
N
Meno mosso, quasi Tempo I.
poco rit.
ff
p
dim.
171
O
Più mosso
poco a poco rit.
pp
dim.
p
pp

Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović

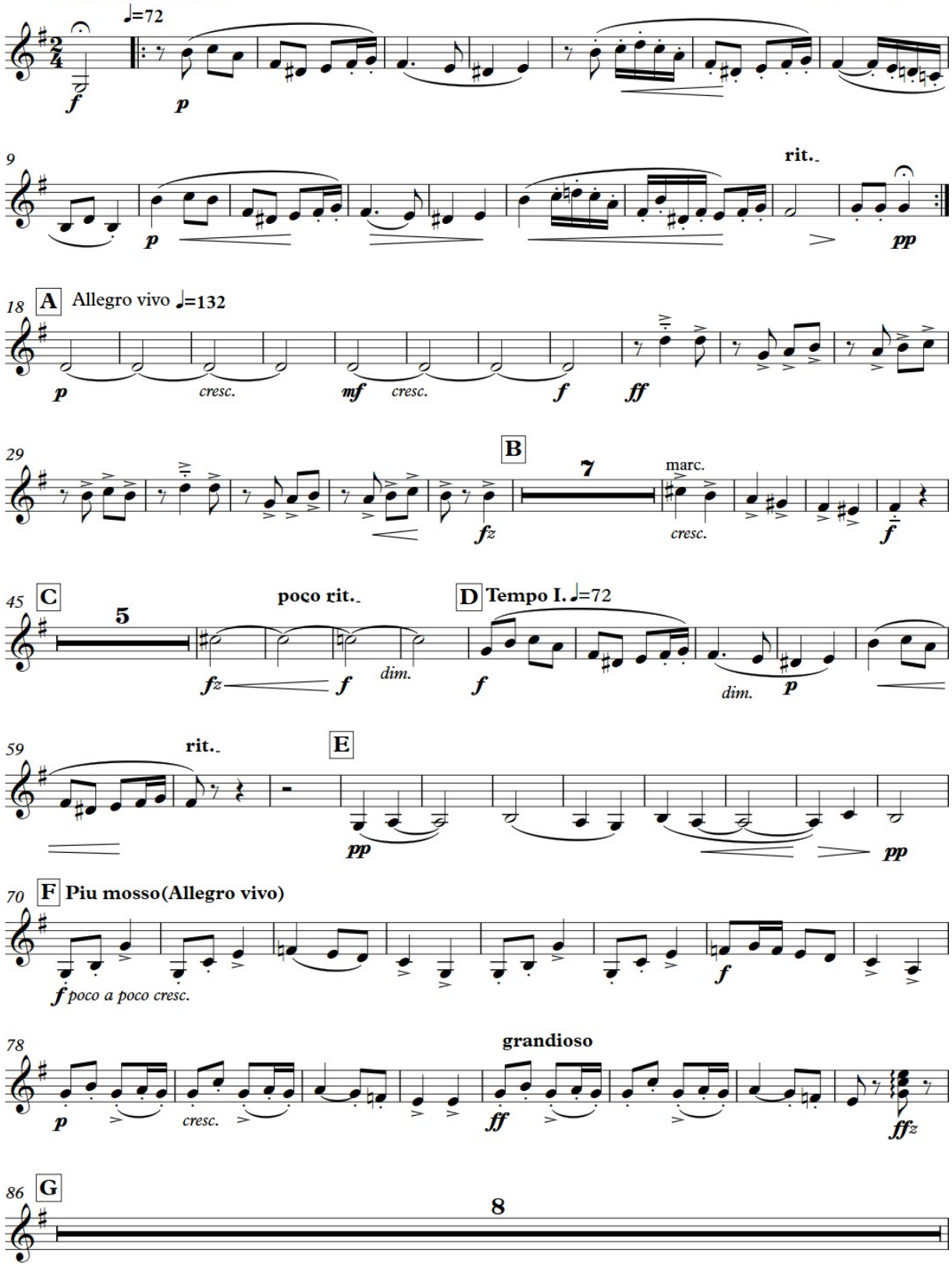


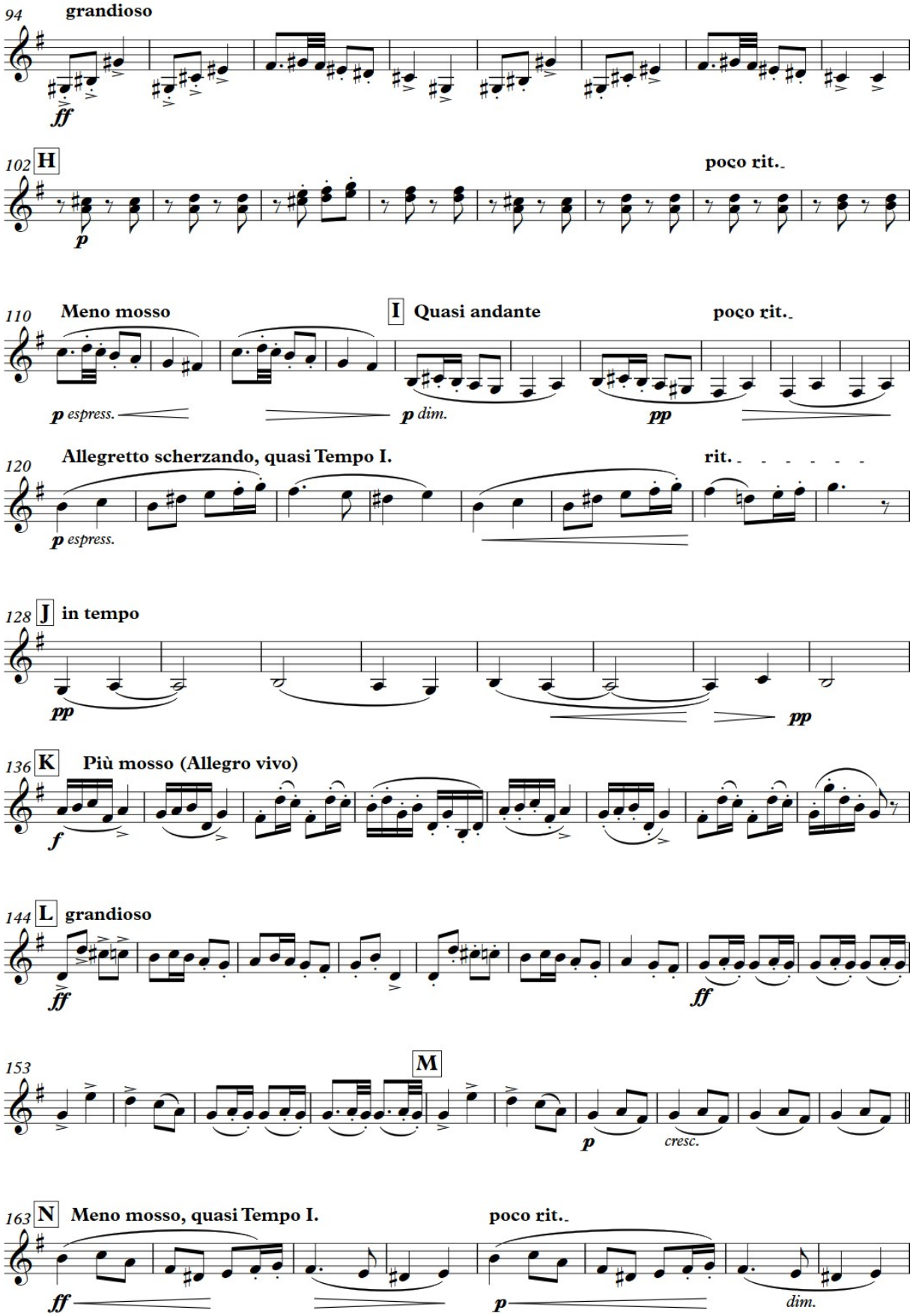

50
poco rit.
D Tempo I. ♩=72
rit.
fz
f dim.
f
dim.
p
61
E
pp
p espress.
pp
70
F
Piu mosso(Allegro vivo)
tr
p poco a poco cresc.
f
77
p
cresc.
82
grandioso
G
8
ff
ffz
94
grandioso
ff
mf
102
H
poco rit.
p
110
Meno mosso
I Quasi andante
poco rit.
p dim.
pp
120
Allegretto scherzando, quasi Tempo I.
rit.
p espress.

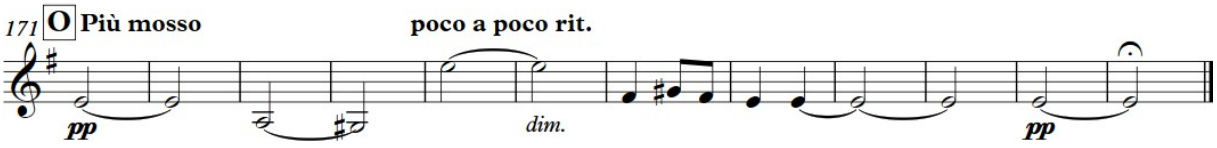

128 J in tempo
p espress.
pp
136 K Più mosso (Allegro vivo)
f
144 L grandioso
ff
ff
153 M
p
cresc.
163 N Meno mosso, quasi Tempo I.
poco rit.
ff
p
dim.
171 O Più mosso
poco a poco rit.
pp
p
177
pp

Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović



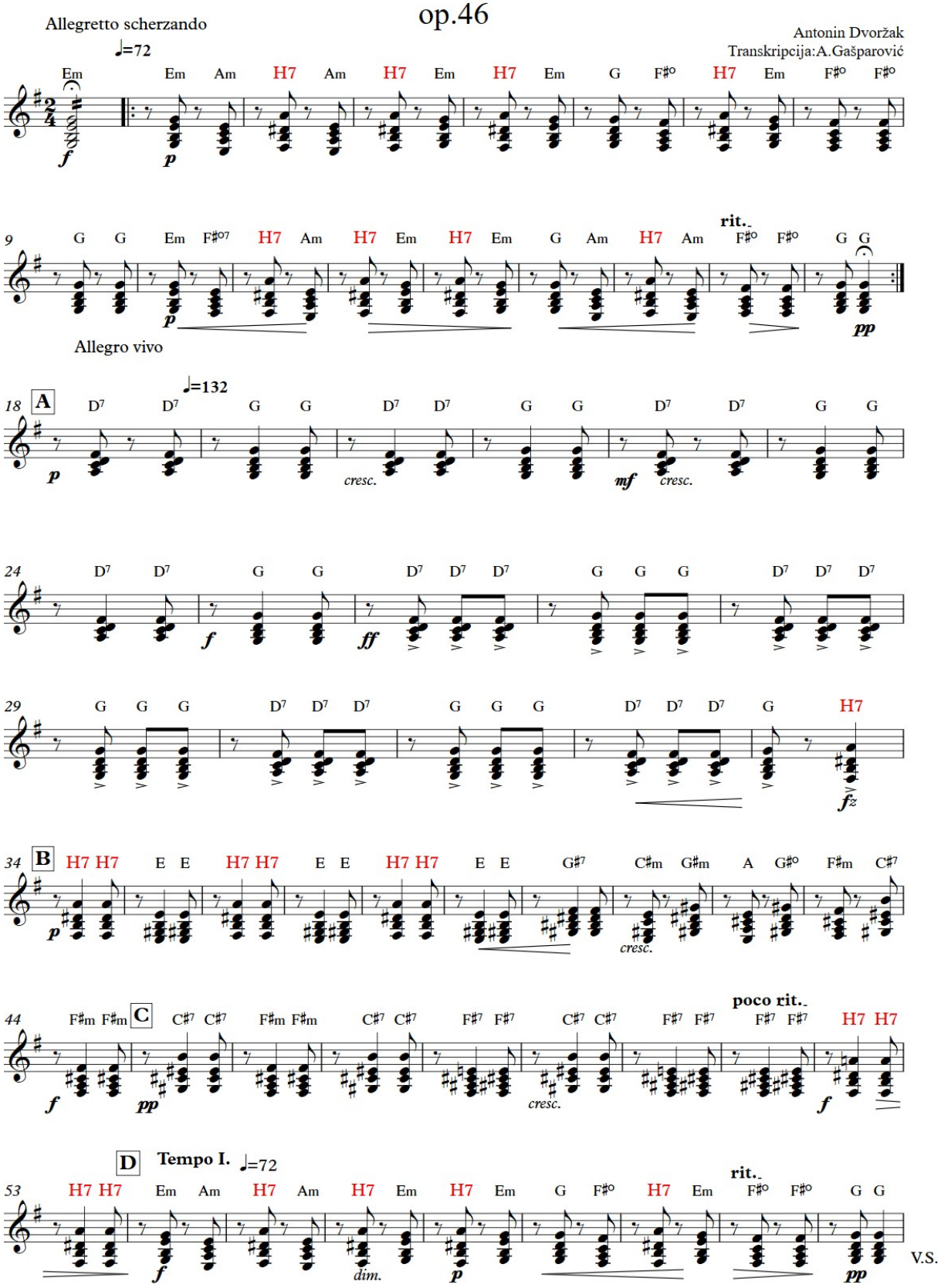

94 grandioso
ff
102 H
poco rit.
p
110 Meno mosso
I Quasi andante
poco rit.
p espress.
p dim.
pp
120 Allegretto scherzando, quasi Tempo I.
rit.
p espress.
128 J in tempo
pp
pp
136 K Più mosso (Allegro vivo)
f
144 L grandioso
ff
ff
153 M
p
cresc.
163 N Meno mosso, quasi Tempo I.
poco rit.
ff
p
dim.

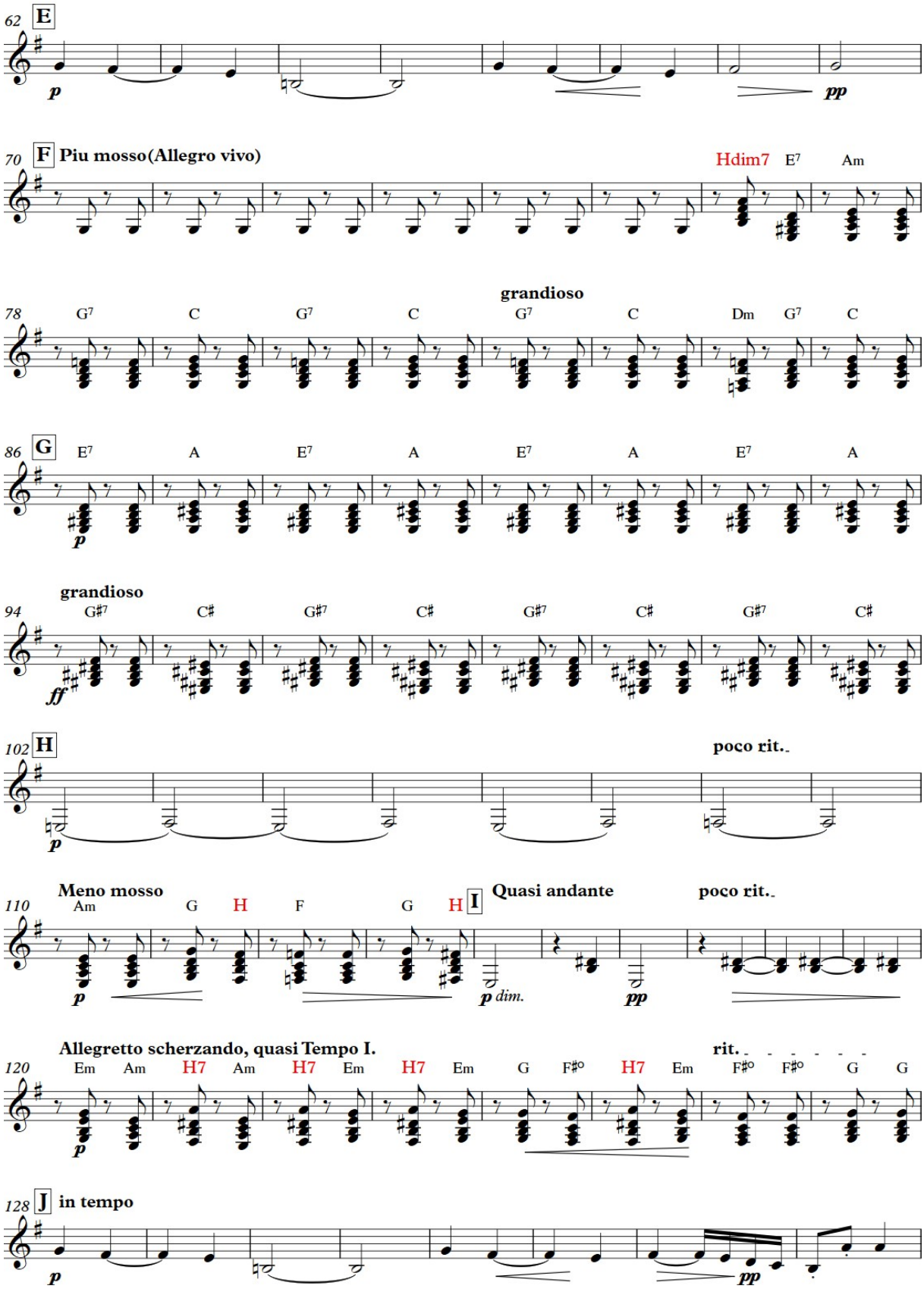

171
O
Più mosso
poco a poco rit.
pp
dim.
pp

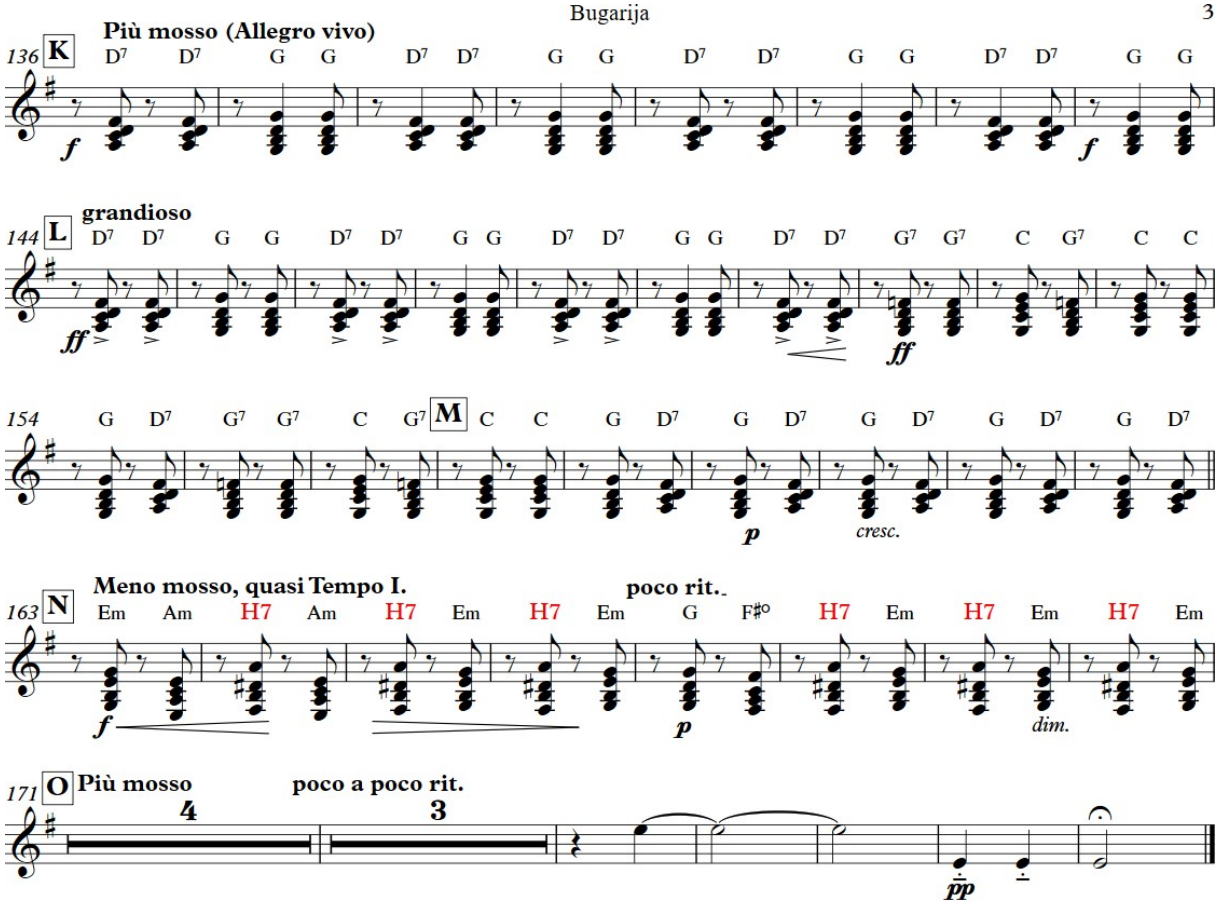
Bugarija

Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović




62 E
p
pp
70 F Piu mosso(Allegro vivo)
Hdim7 E7 Am
grandioso
78 G7 C G7 C G7 C G7 C Dm G7 C
86 G E7 A E7 A E7 A E7 A
p
grandioso
94 G#7 C# G#7 C# G#7 C# G#7 C#
ff
102 H
poco rit.
p
Meno mosso
110 Am G H F G H I Quasi andante
poco rit.
p
p dim.
pp
Allegretto scherzando, quasi Tempo I.
rit.
120 Em Am H7 Am H7 Em H7 Em G F#o H7 Em F#o F#o G G
p
128 J in tempo
p
pp


Più mosso (Allegro vivo)
136 K
D7 D7 G G D7 D7 G G D7 D7 G G D7 D7 G G
f
f
grandioso
144 L
D7 D7 G G D7 D7 G G D7 D7 G G D7 D7 G7 G7 C G7 C C
ff
ff
154
G D7 G7 G7 C G7 M C C G D7 G D7 G D7 G D7 G D7
p
cresc.
Meno mosso, quasi Tempo I.
poco rit.
163 N
Em Am H7 Am H7 Em H7 Em G F♯o H7 Em H7 Em H7 Em
f
p
dim.
171 O Più mosso
poco a poco rit.
4
3
pp

Čelo

Slavenski ples br.2
op.46

Antonin Dvoržak
Transkripcija:A.Gašparović

Allegretto scherzando ♩=72

f *p*

9 rit.

prigušeno *pp*

Allegro vivo

18 ord. A ♩=132

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

24

f *ff*

29

fz

34 B marc.

p *cresc.* *f*

45 C

pp *cresc.*

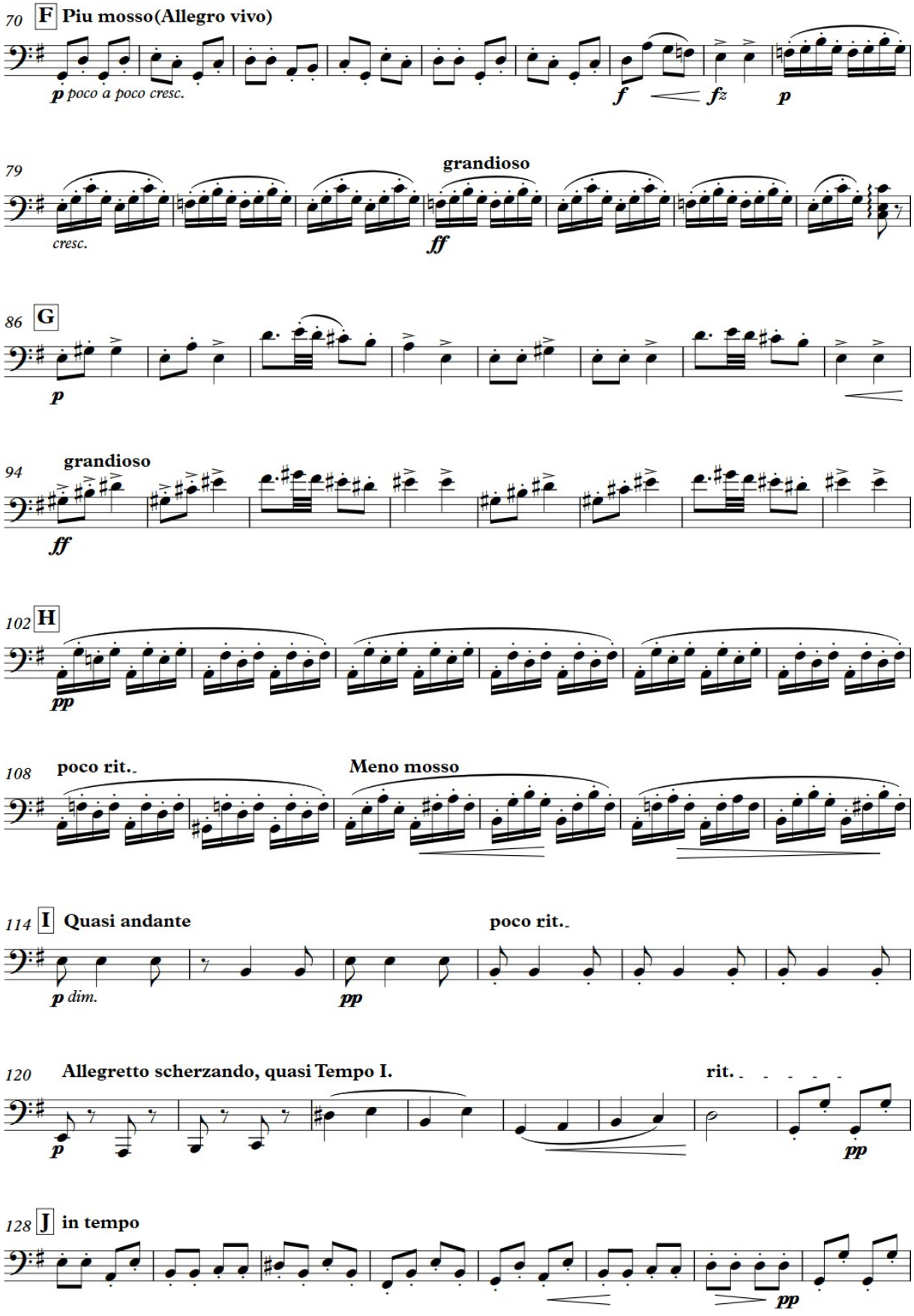
51 poco rit. D Tempo I. ♩=72

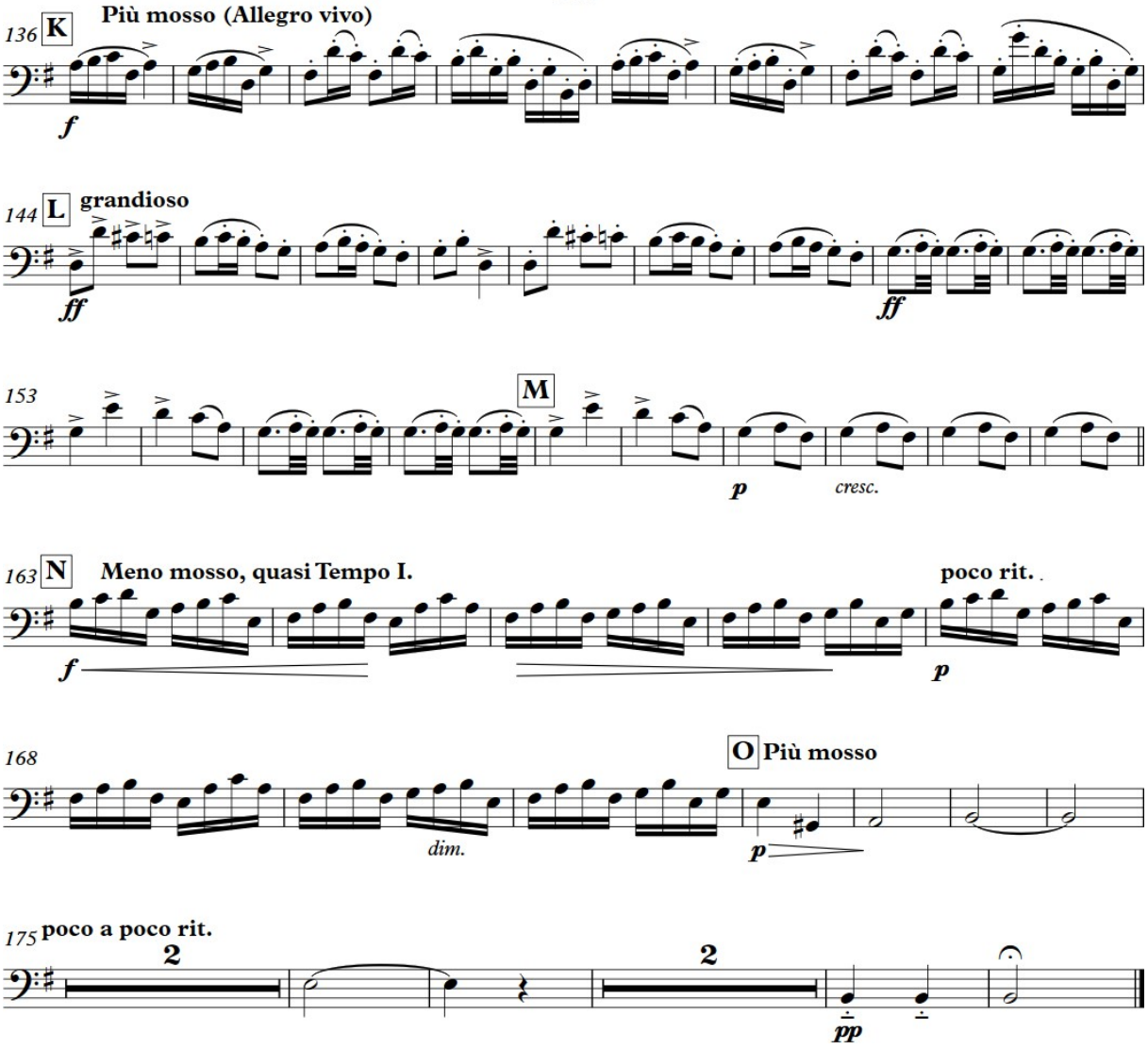
f *f* *dim.* *p*

60 rit. E

pp

V.S.

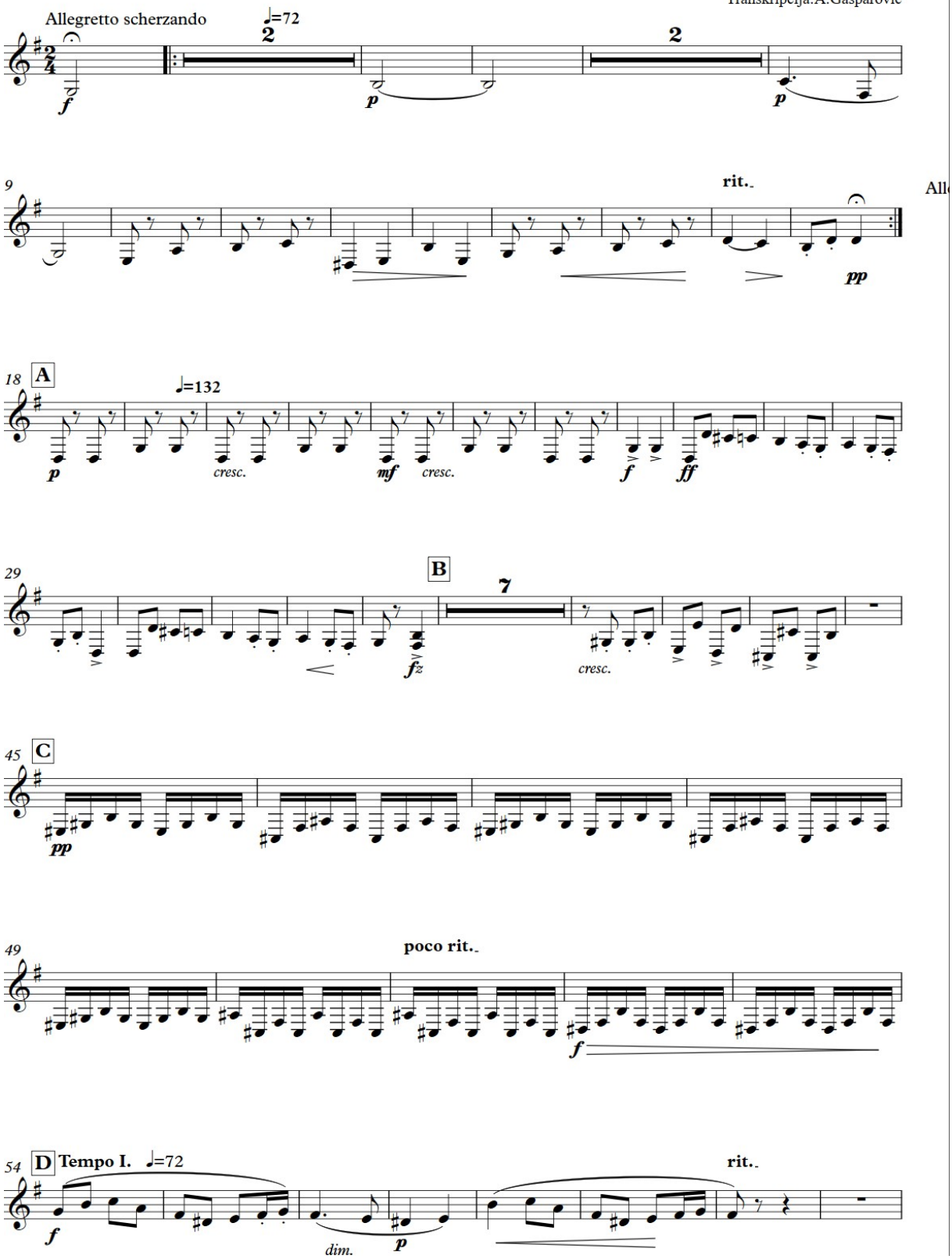

70 F Piu mosso(Allegro vivo)
p poco a poco cresc.
f
fz
p
79
grandioso
cresc.
ff
86 G
p
94
grandioso
ff
102 H
pp
108
poco rit.
Meno mosso
114 I Quasi andante
poco rit.
p dim.
pp
120
Allegretto scherzando, quasi Tempo I.
rit.
p
pp
128 J in tempo
pp

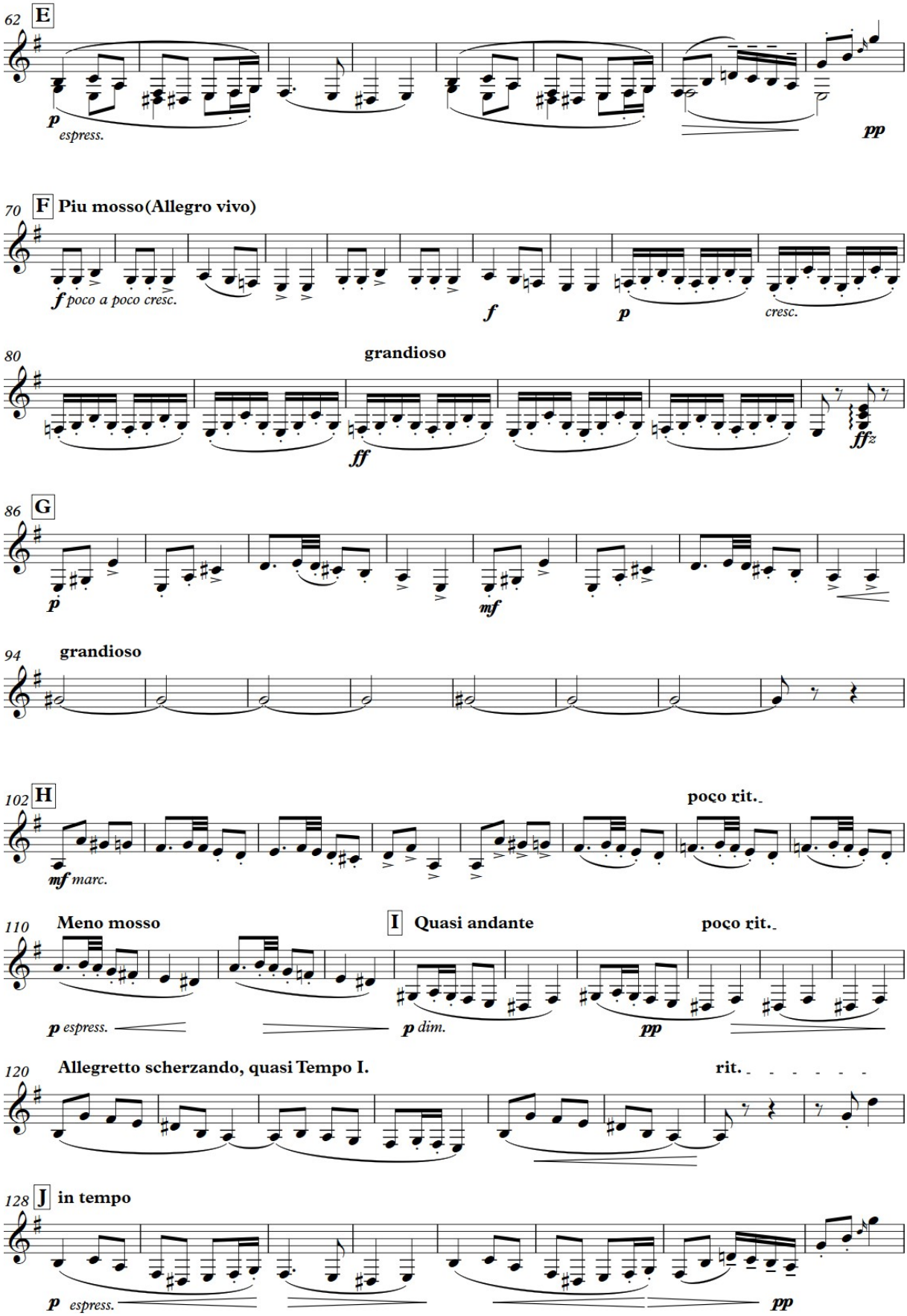

136 K
Più mosso (Allegro vivo)
f
144 L
grandioso
ff
ff
153
M
p
cresc.
163 N
Meno mosso, quasi Tempo I.
poco rit.
f
p
168
O Più mosso
dim.
p
175 poco a poco rit.
2
2
pp

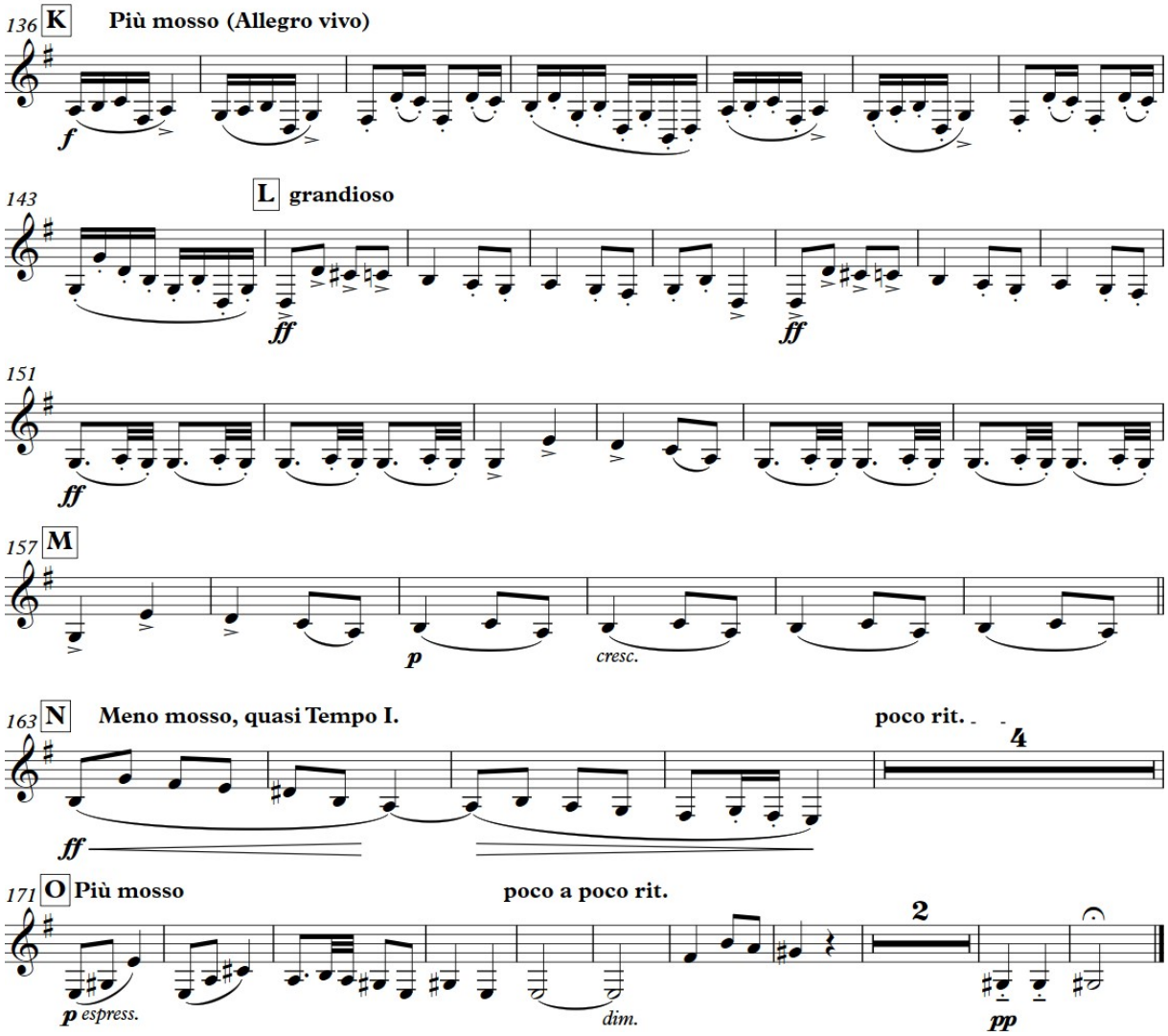
Slavenski ples br.2
op.46

E-Brač

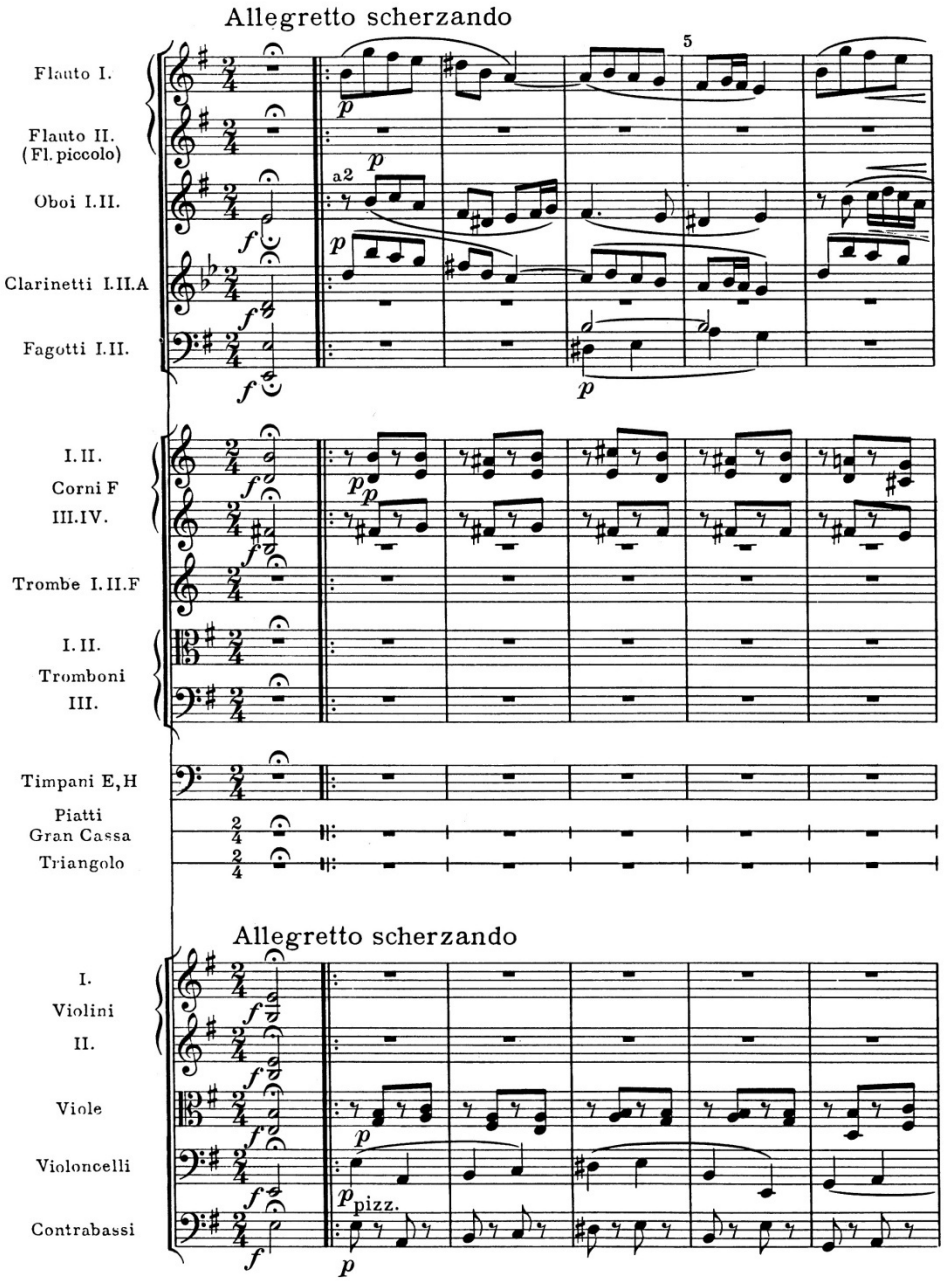
Antonin Dvoržak
Transkripcija:A.Gašparović

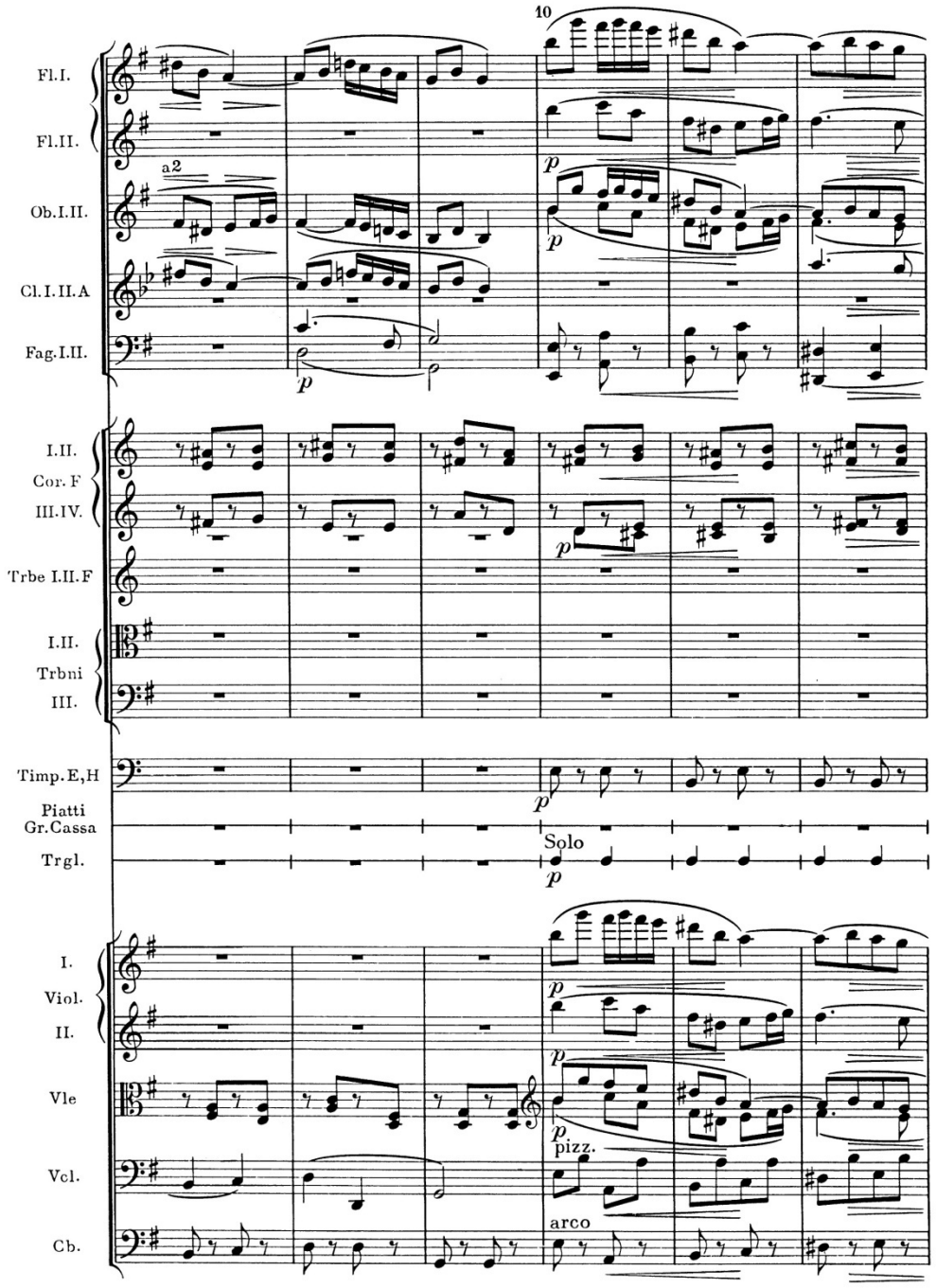


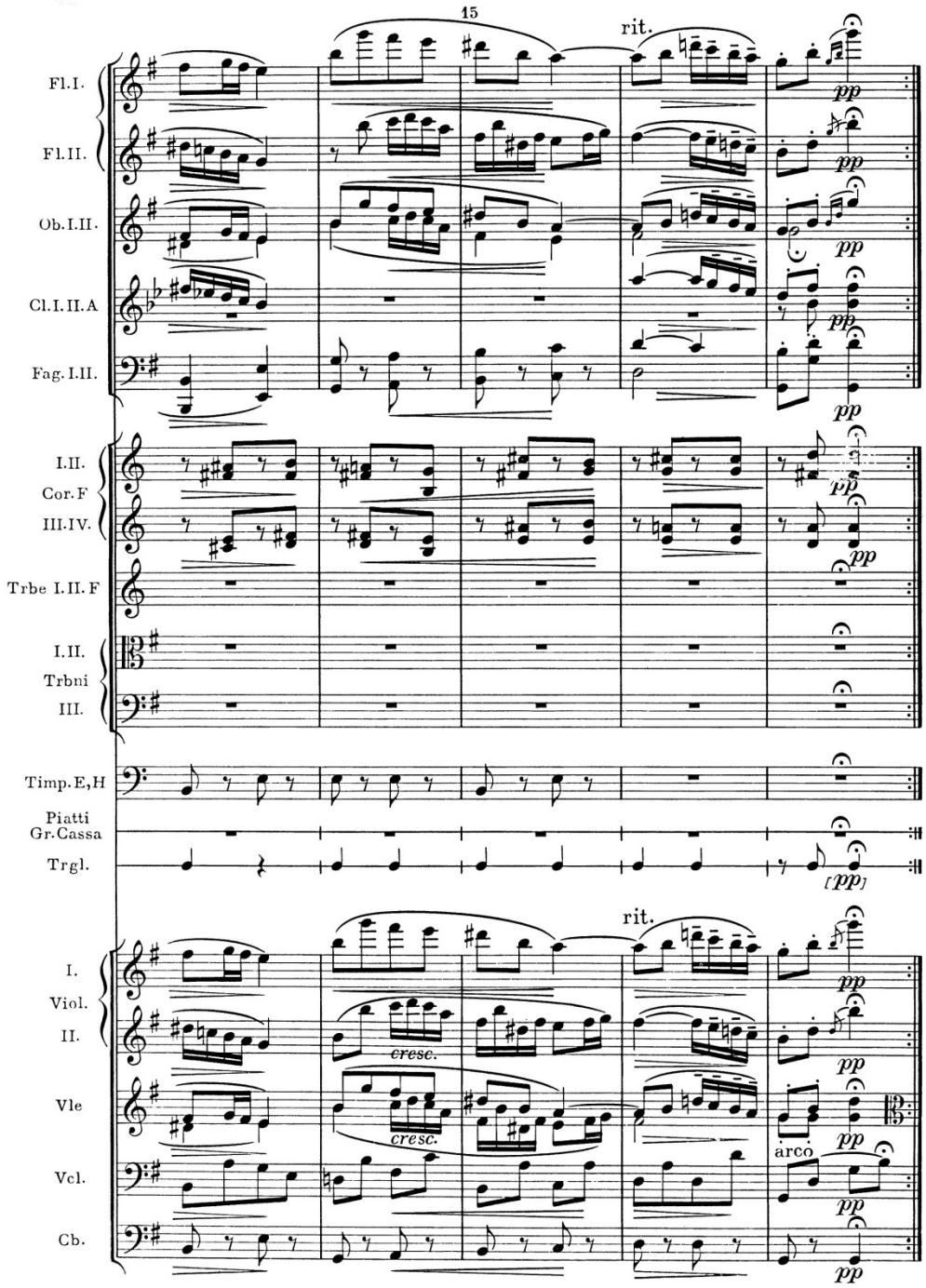

62 E
p espress.
pp
70 F Piu mosso(Allegro vivo)
f poco a poco cresc.
f
p
cresc.
80 grandioso
ff
ffz
86 G
p
mf
94 grandioso
102 H
poco rit.
mf marc.
110 Meno mosso
I Quasi andante
poco rit.
p espress.
p dim.
pp
120 Allegretto scherzando, quasi Tempo I.
rit.
128 J in tempo
p espress.
pp

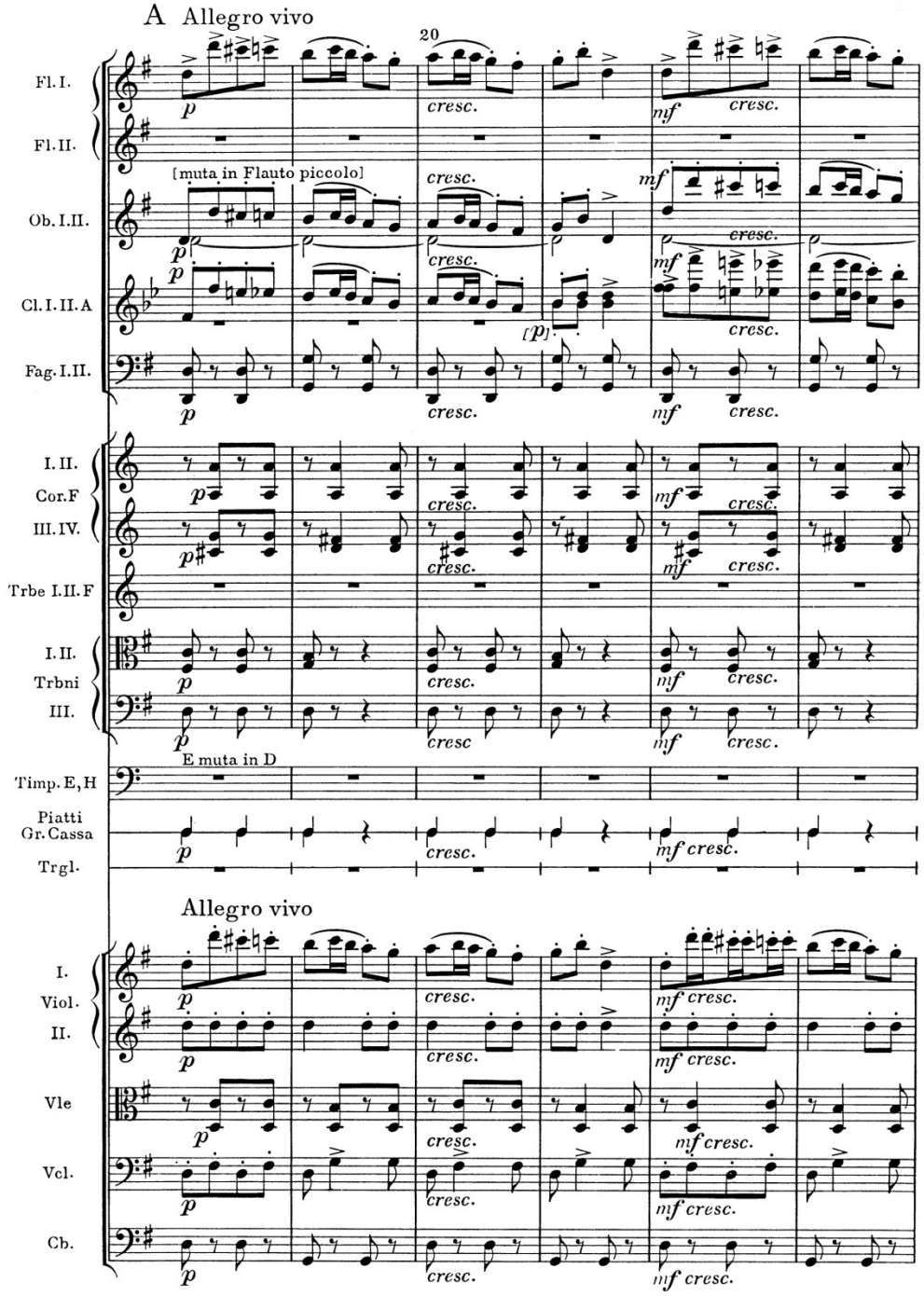

136 K
Più mosso (Allegro vivo)
f
143
L grandioso
ff
ff
151
ff
157 M
p
cresc.
163 N
Meno mosso, quasi Tempo I.
poco rit.
4
ff
171 O
Più mosso
poco a poco rit.
2
p espress.
dim.
pp

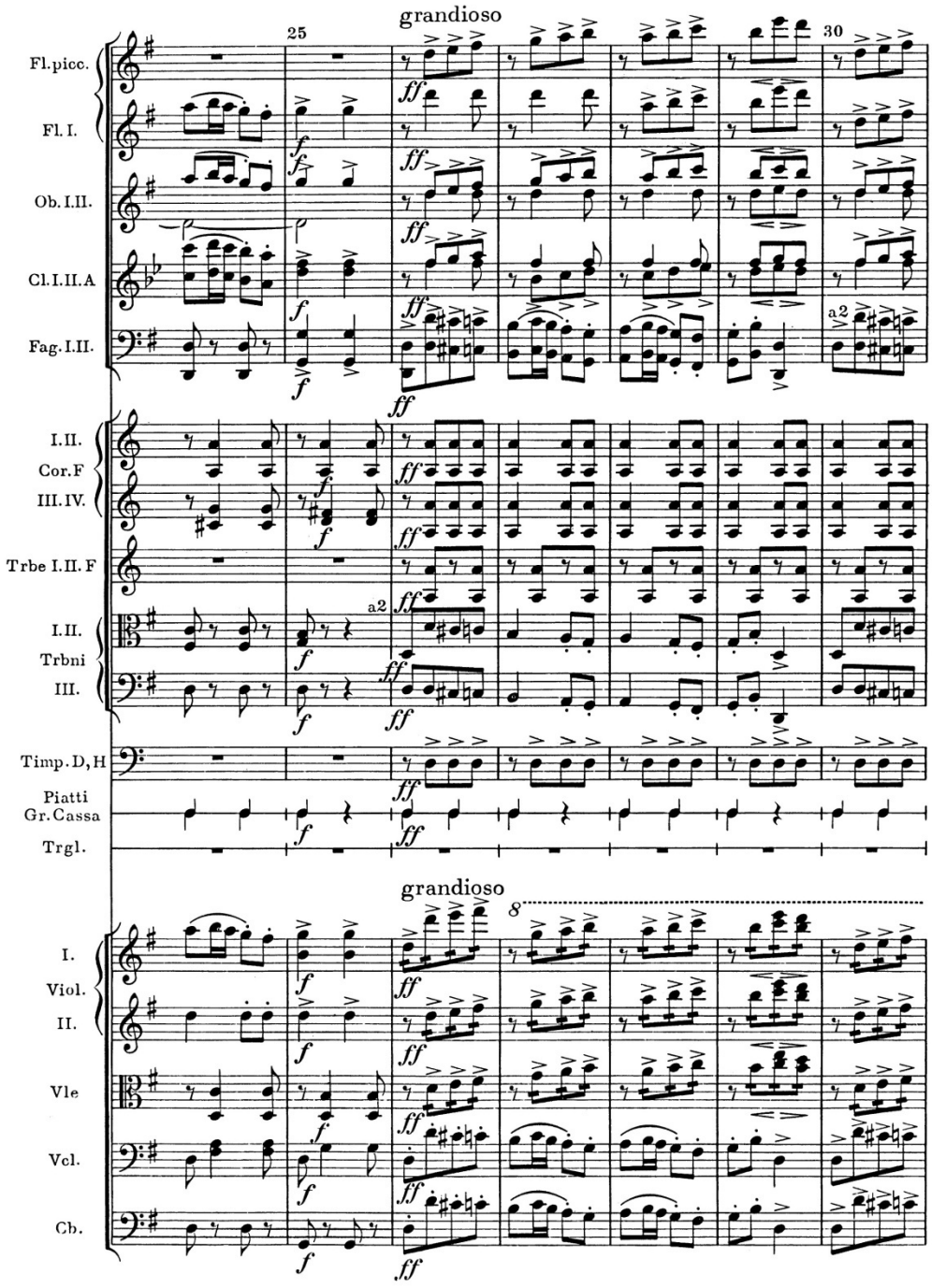
2

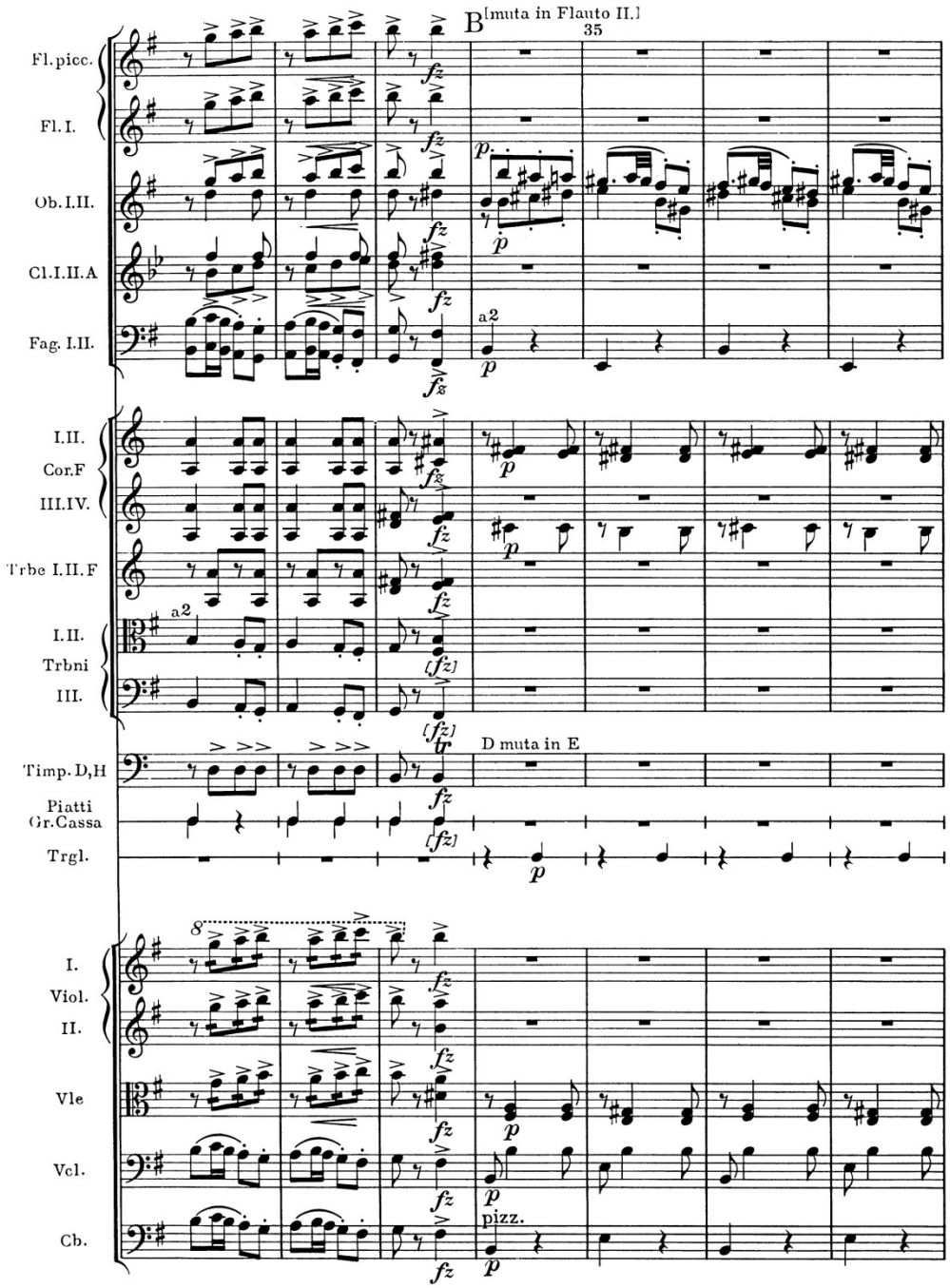

Allegretto scherzando
Flauto I.
Flauto II.
(Fl. piccolo)
Oboi I.II.
Clarinetti I.II.A
Fagotti I.II.
I.II.
Corni F
III.IV.
Trombe I.II.F
I.II.
Tromboni
III.
Timpani E,H
Piatti
Gran Cassa
Triangolo
Allegretto scherzando
I.
Violini
II.
Viole
Violoncelli
Contrabassi
a2
5
pizz.

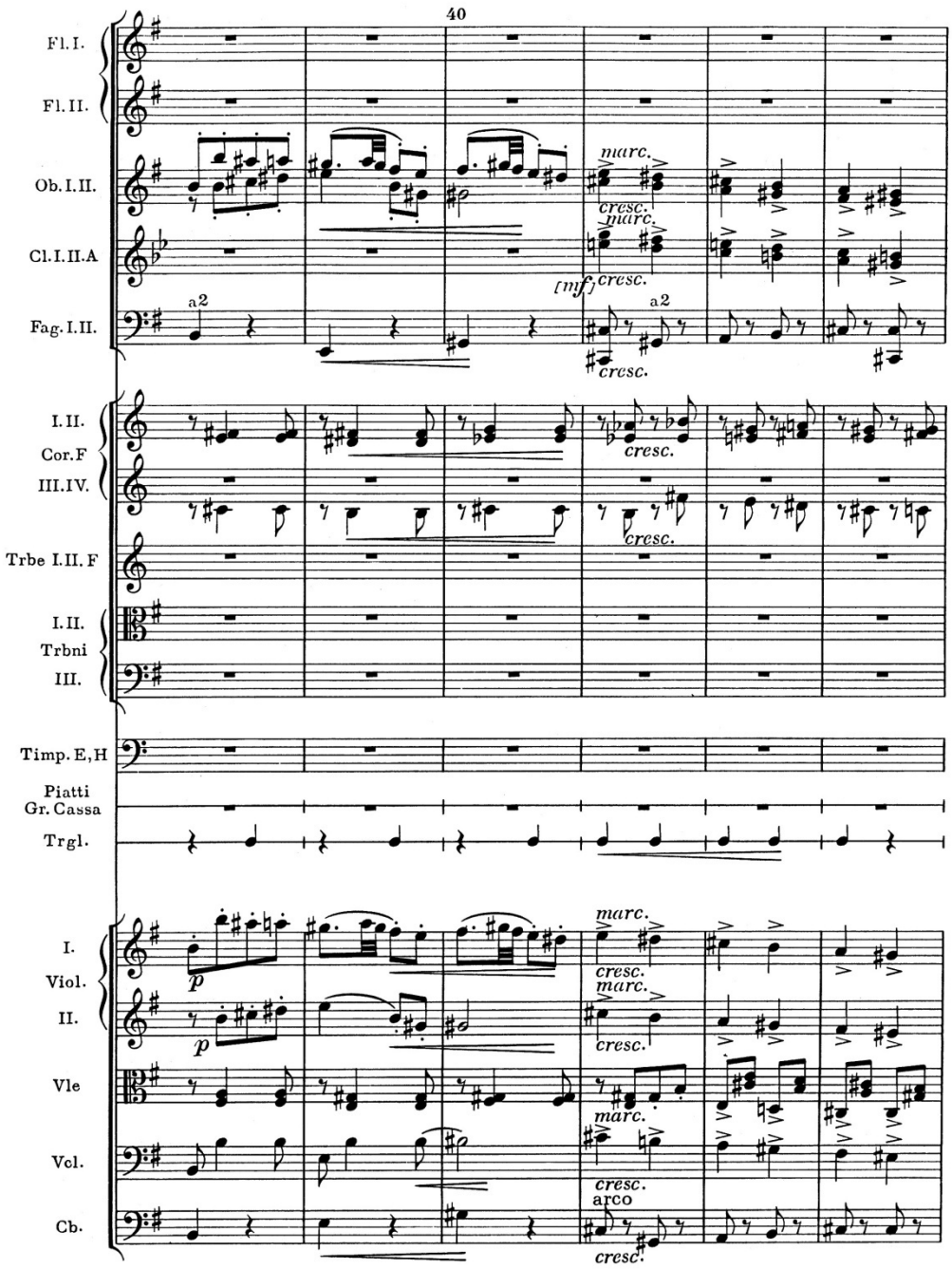

10
Fl.I.
Fl.II.
a2
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor. F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
Solo
I.
Viol.
II.
Vle
Vcl.
Cb.
pizz.
arco

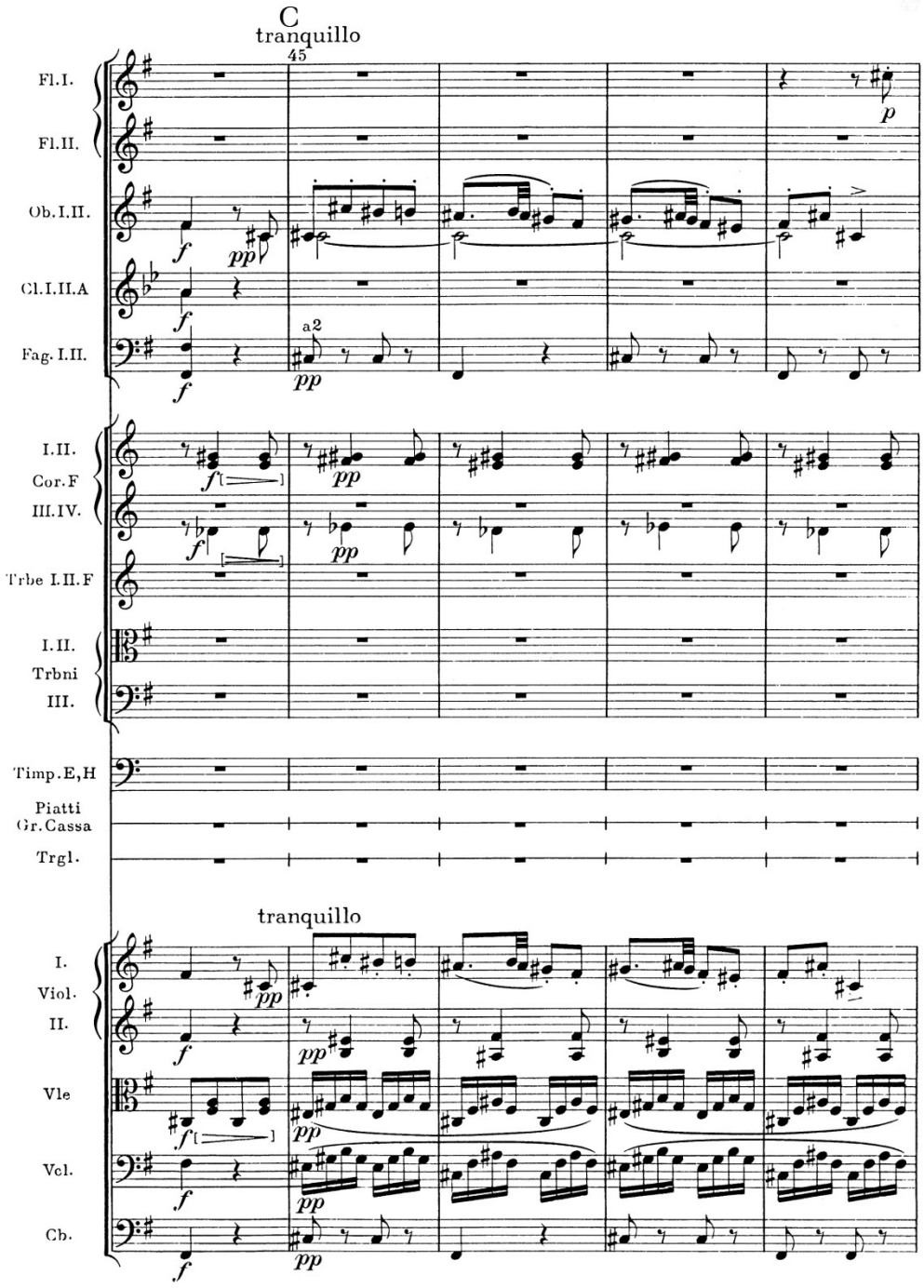

15
rit.
Fl.I.
Fl.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
pp
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
[pp]
rit.
I.
Viol.
II.
Vle
Vcl.
Cb.
cresc.
arco

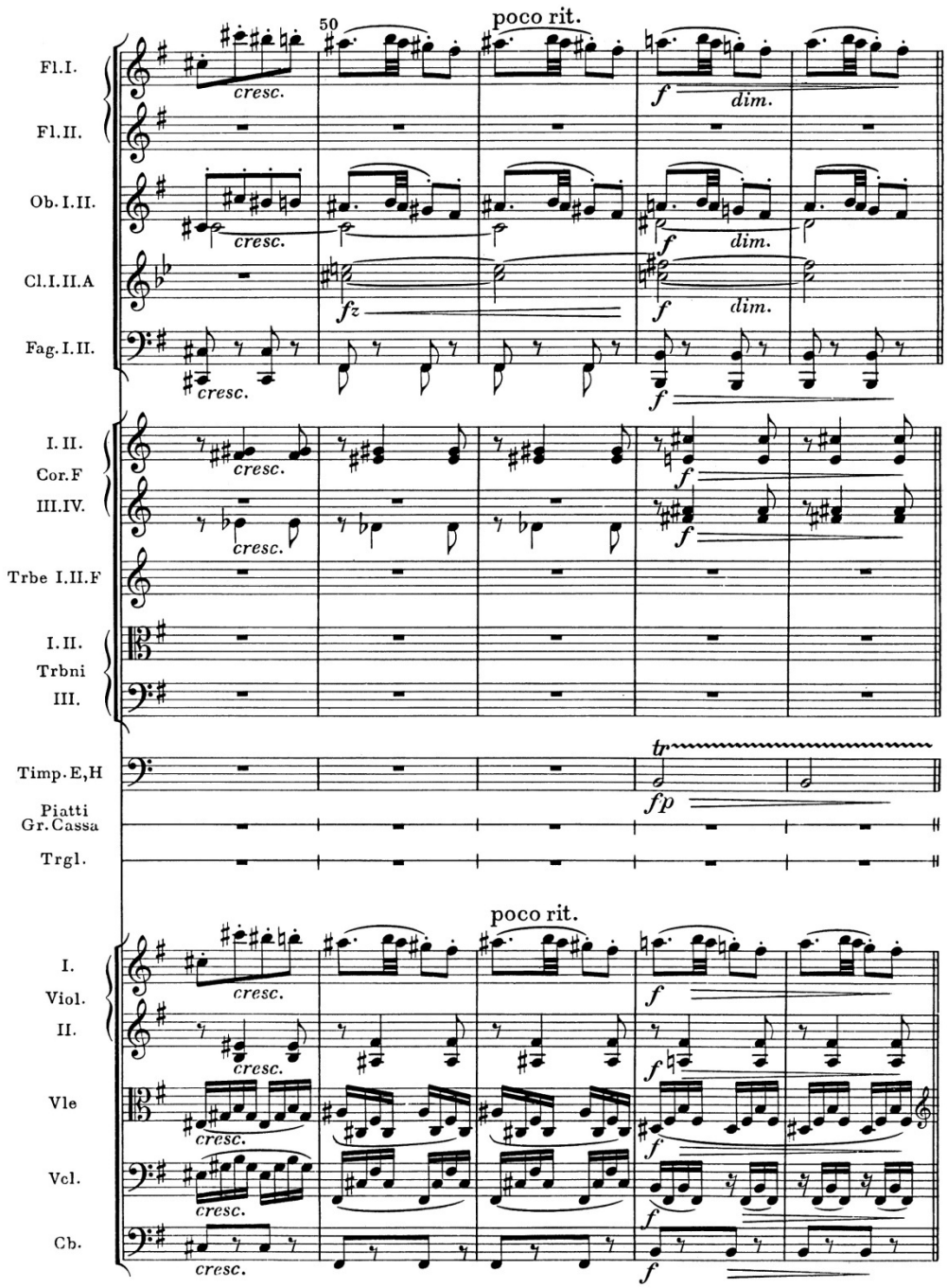

A Allegro vivo
20
Fl. I.
Fl. II.
[muta in Flauto piccolo]
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
E muta in D
Timp. E, H
Piatti
Gr. Cassa
Trgl.
Allegro vivo
I.
Viol.
II.
Vle
Vcl.
Cb.
p
cresc.
mf
cresc.
[p]

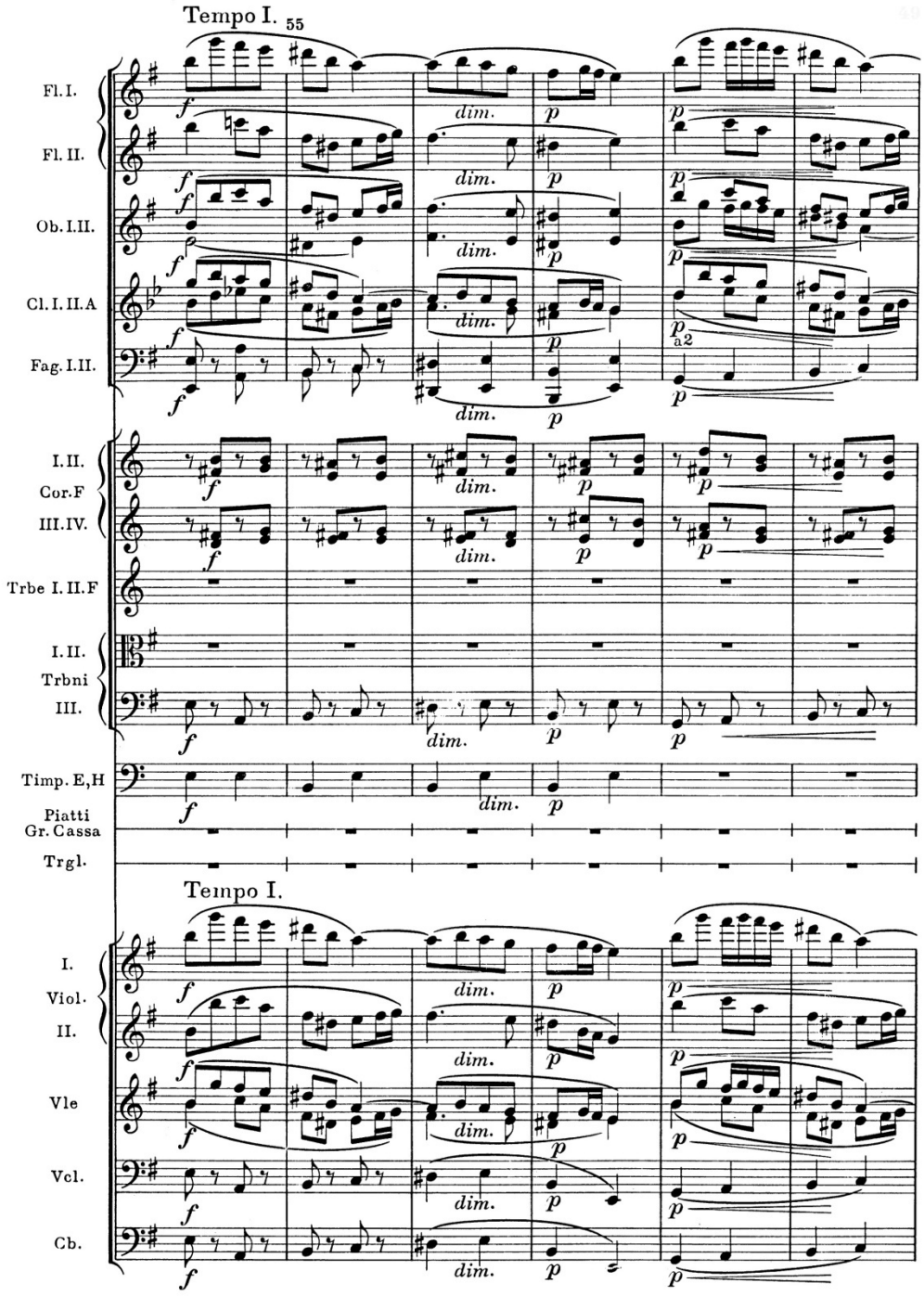

grandioso
25
30
Fl. picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
a2
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
a2
Timp. D, H
Piatti
Gr. Cassa
Trgl.
grandioso
8
I.
Viol.
II.
Vle
Vcl.
Cb.

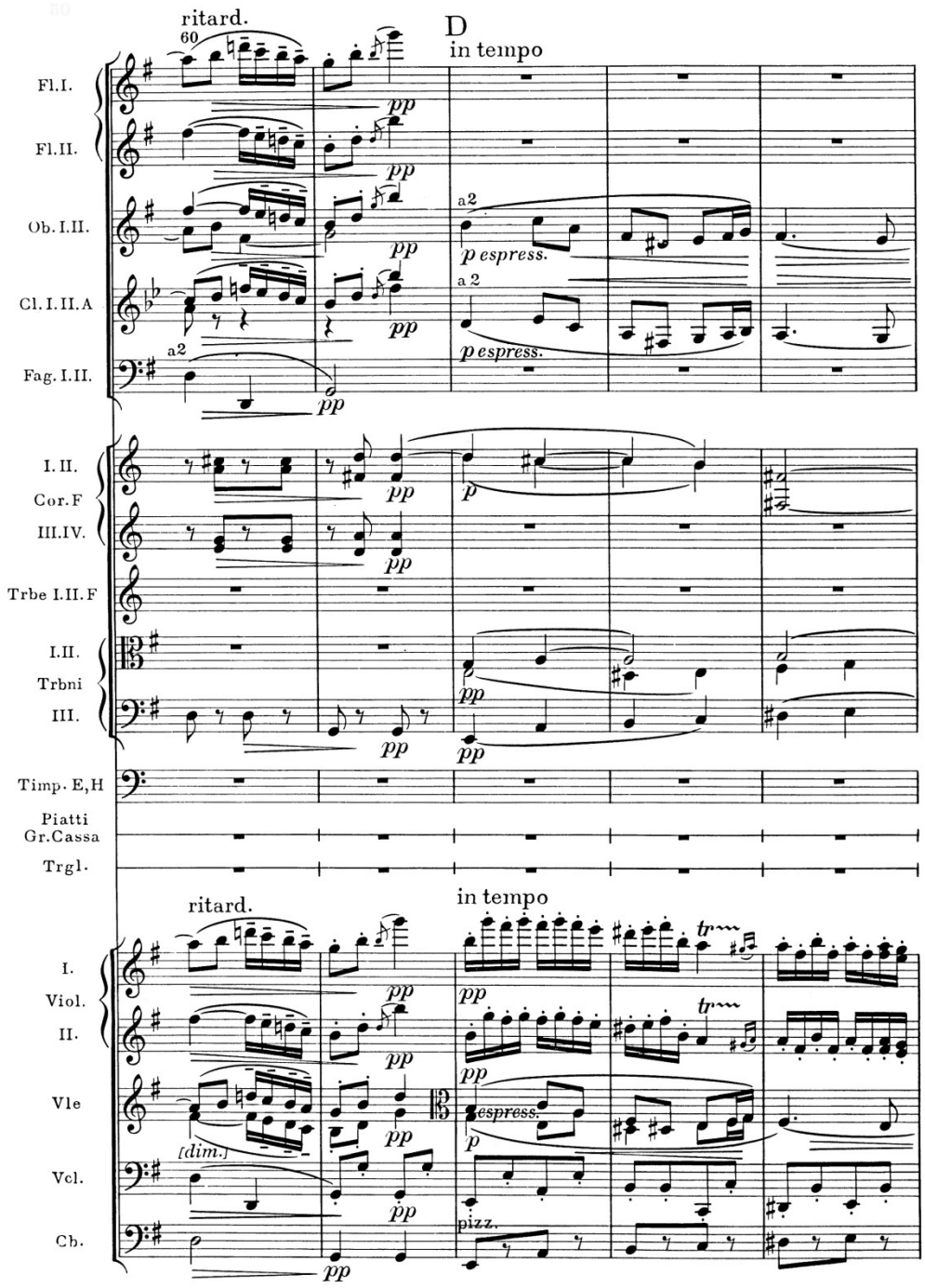

B [muta in Flauto II.]
35
Fl. picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. D, H
Piatti
Gr. Cassa
Trgl.
D muta in E
I.
Viol.
II.
Vle
Vcl.
Cb.
a2
pizz.

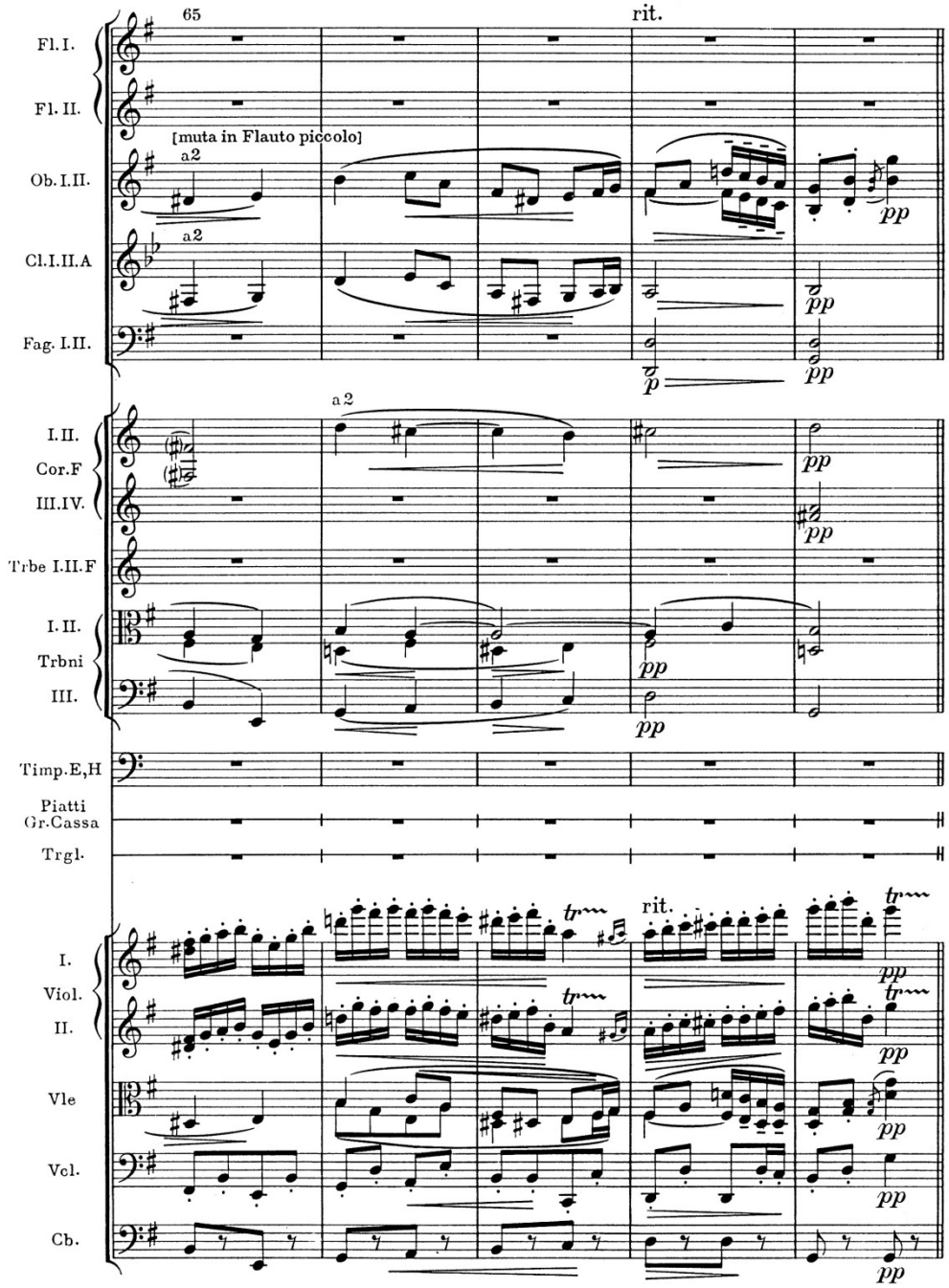

40
Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
a2
marc.
cresc.
[mf]
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
p
arco

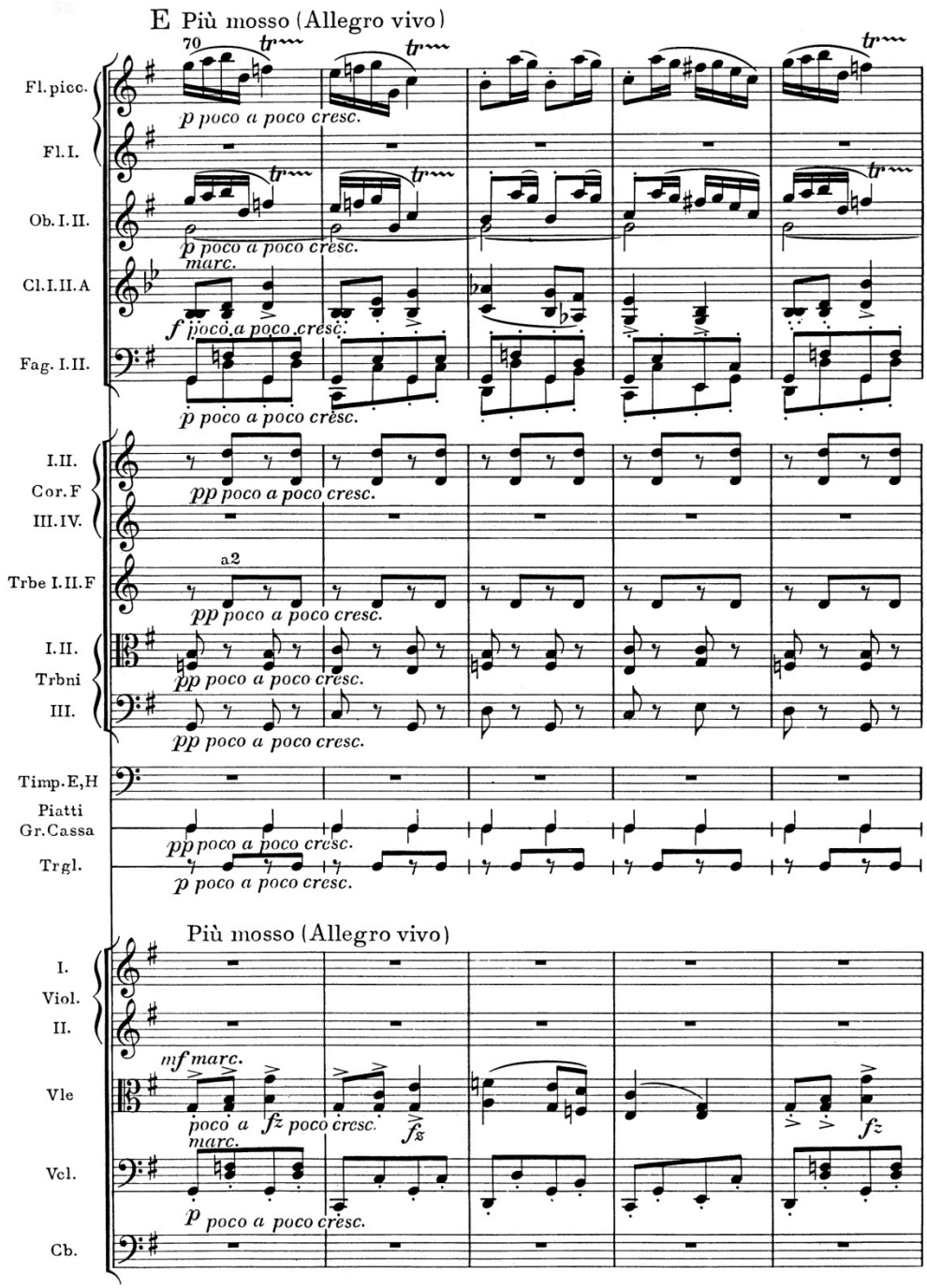

C
tranquillo
45
Fl.I.
Fl.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
a2
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
tranquillo
I.
Viol.
II.
Vle
Vcl.
Cb.

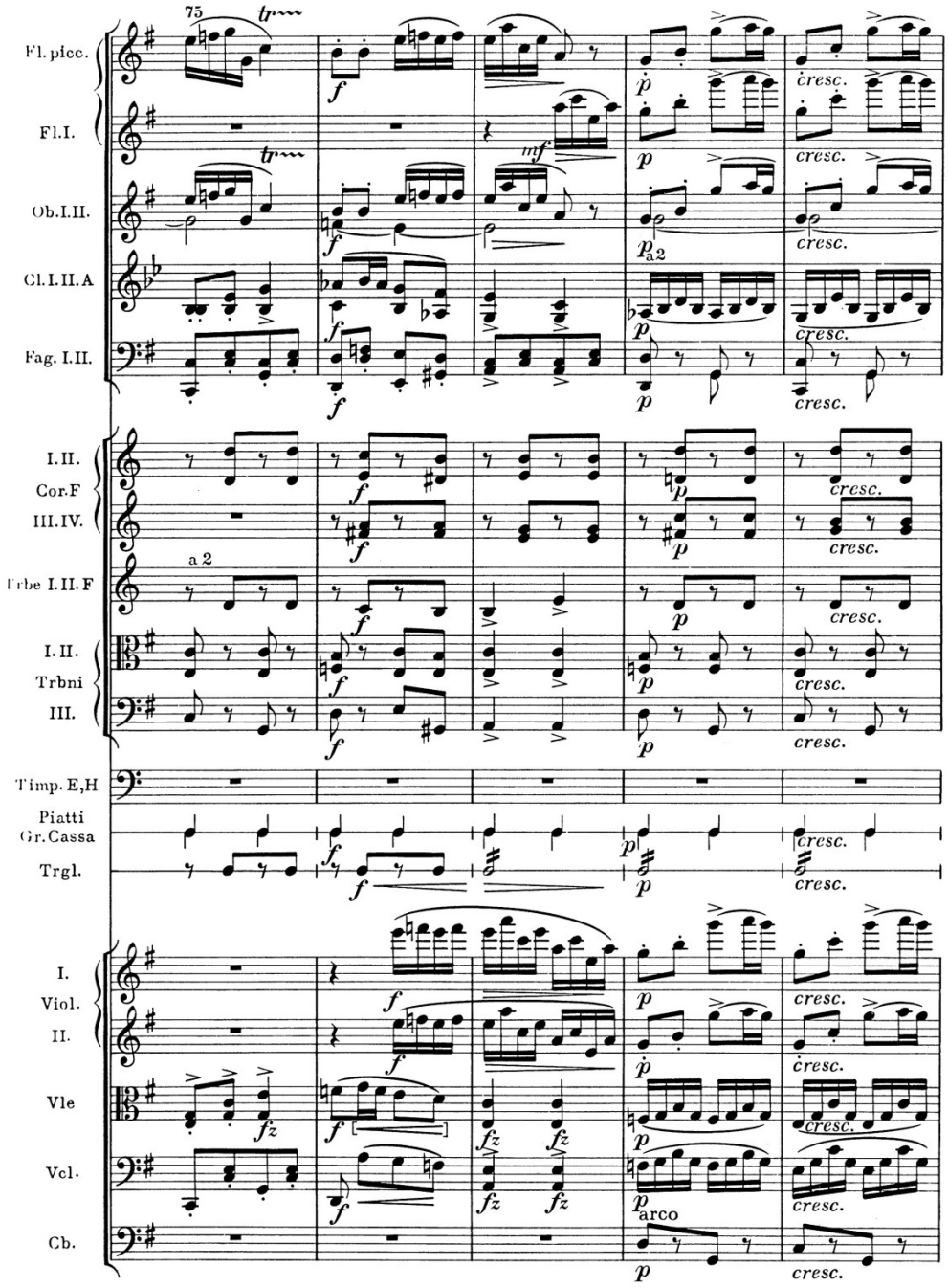

50
poco rit.
Fl.I.
Fl.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
poco rit.
I.
Viol.
II.
Vle
Vcl.
Cb.
cresc.
dim.
f
fz
fp
tr

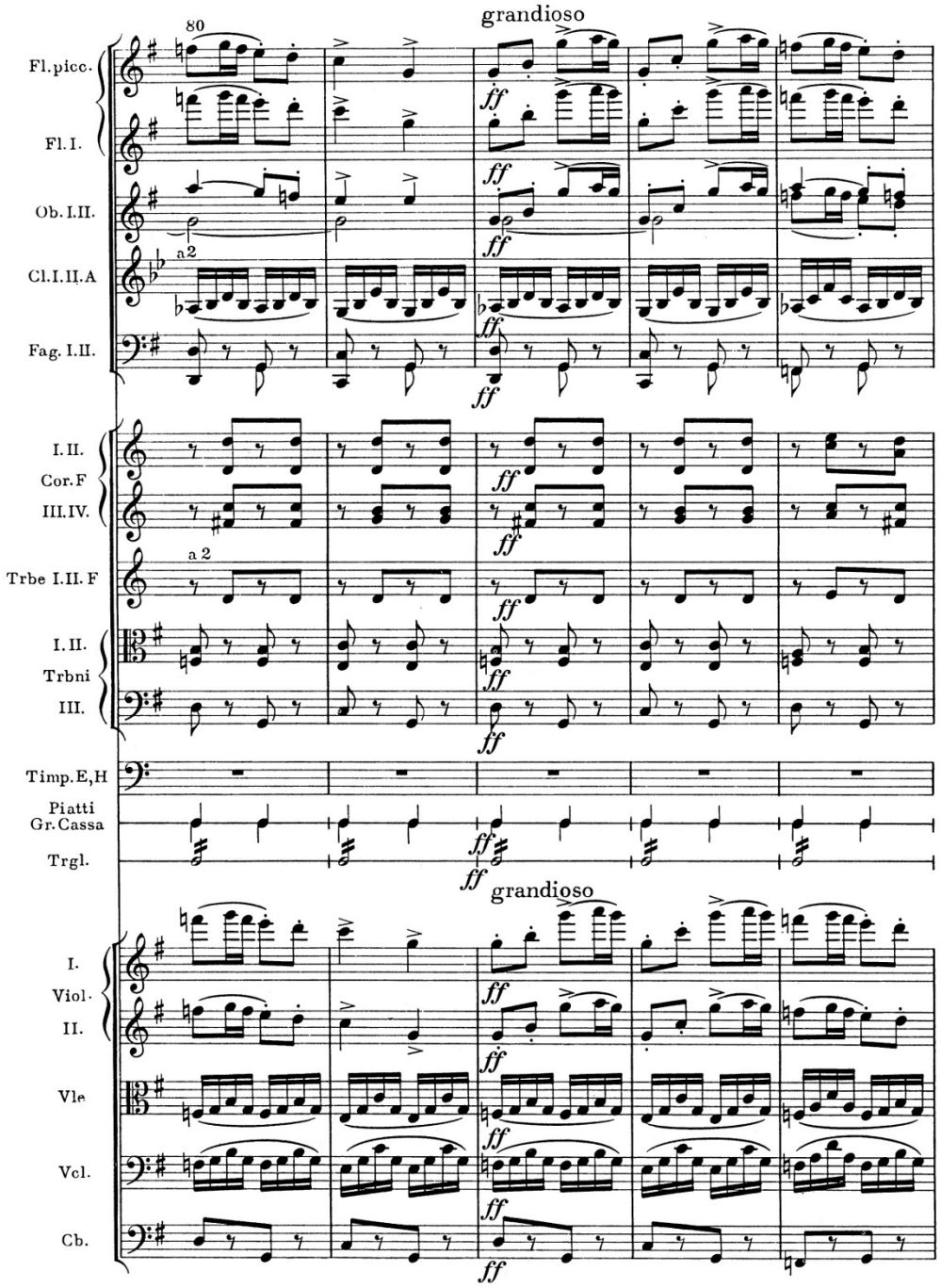

Tempo I.
55
Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
Tempo I.
I.
Viol.
II.
Vle
Vcl.
Cb.
dim.
a2

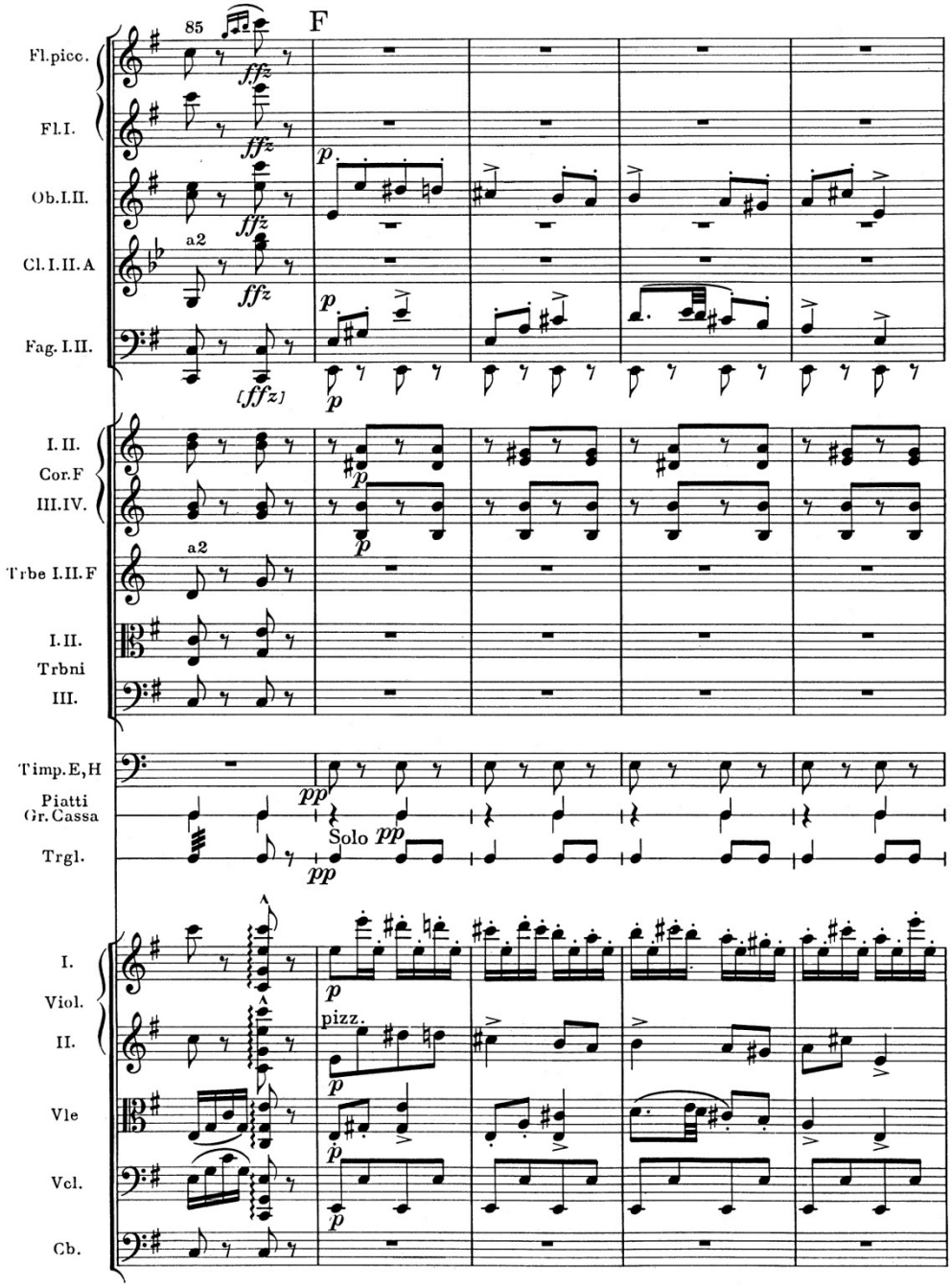

ritard.
60
D
in tempo
Fl.I.
Fl.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
a2
pp
p espress.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp. E,H
Piatti
Gr.Cassa
Trgl.
ritard.
in tempo
I.
Viol.
II.
Vle
Vcl.
Cb.
[dim.]
espress.
pizz.
tr

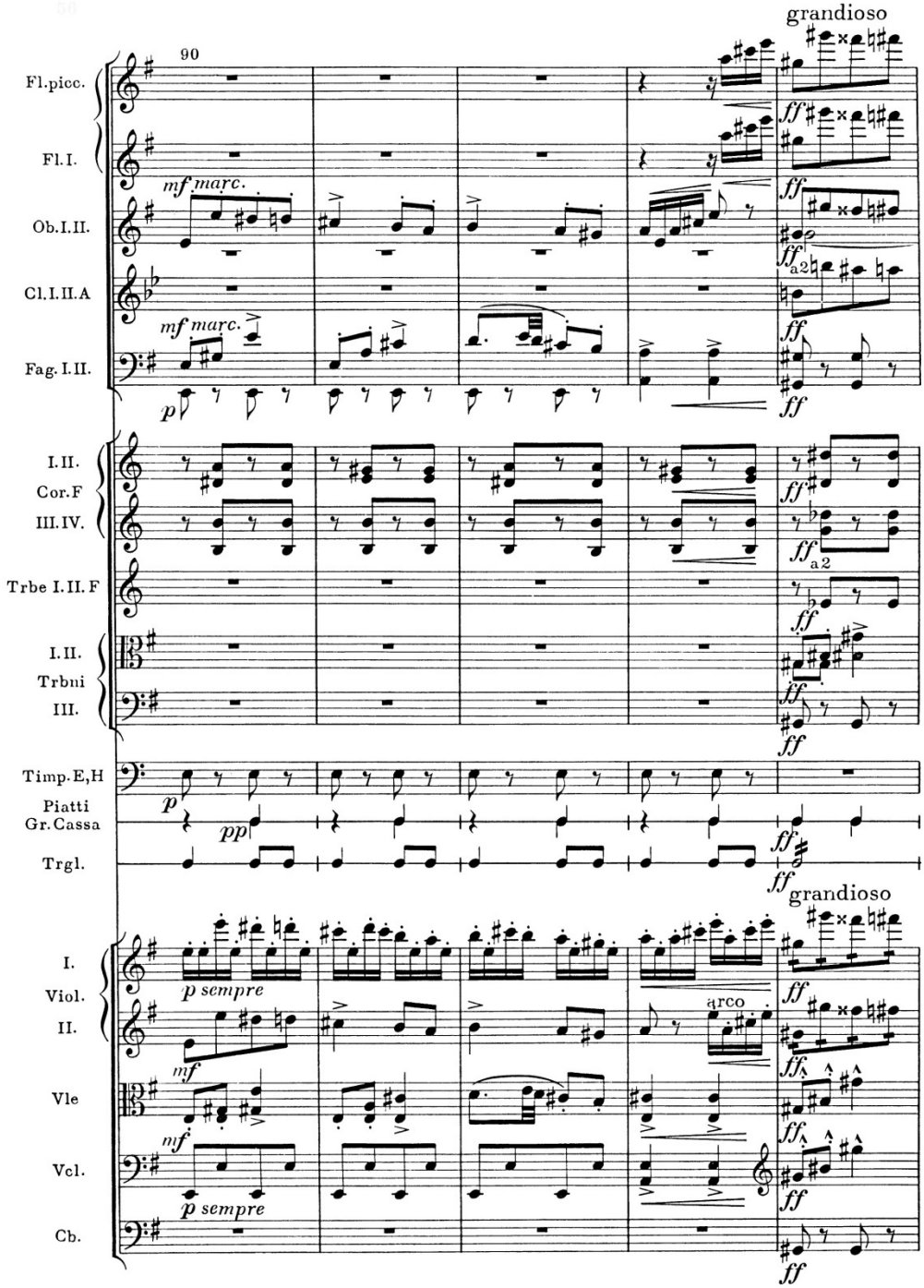

65
rit.
Fl. I.
Fl. II.
[muta in Flauto piccolo]
a2
Ob. I.II.
a2
Cl. I.II.A
Fag. I.II.
pp
p
a2
I.II.
Cor. F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp. E,H
Piatti
Gr. Cassa
Trgl.
rit.
I.
Viol.
II.
Vle
Vcl.
Cb.
tr

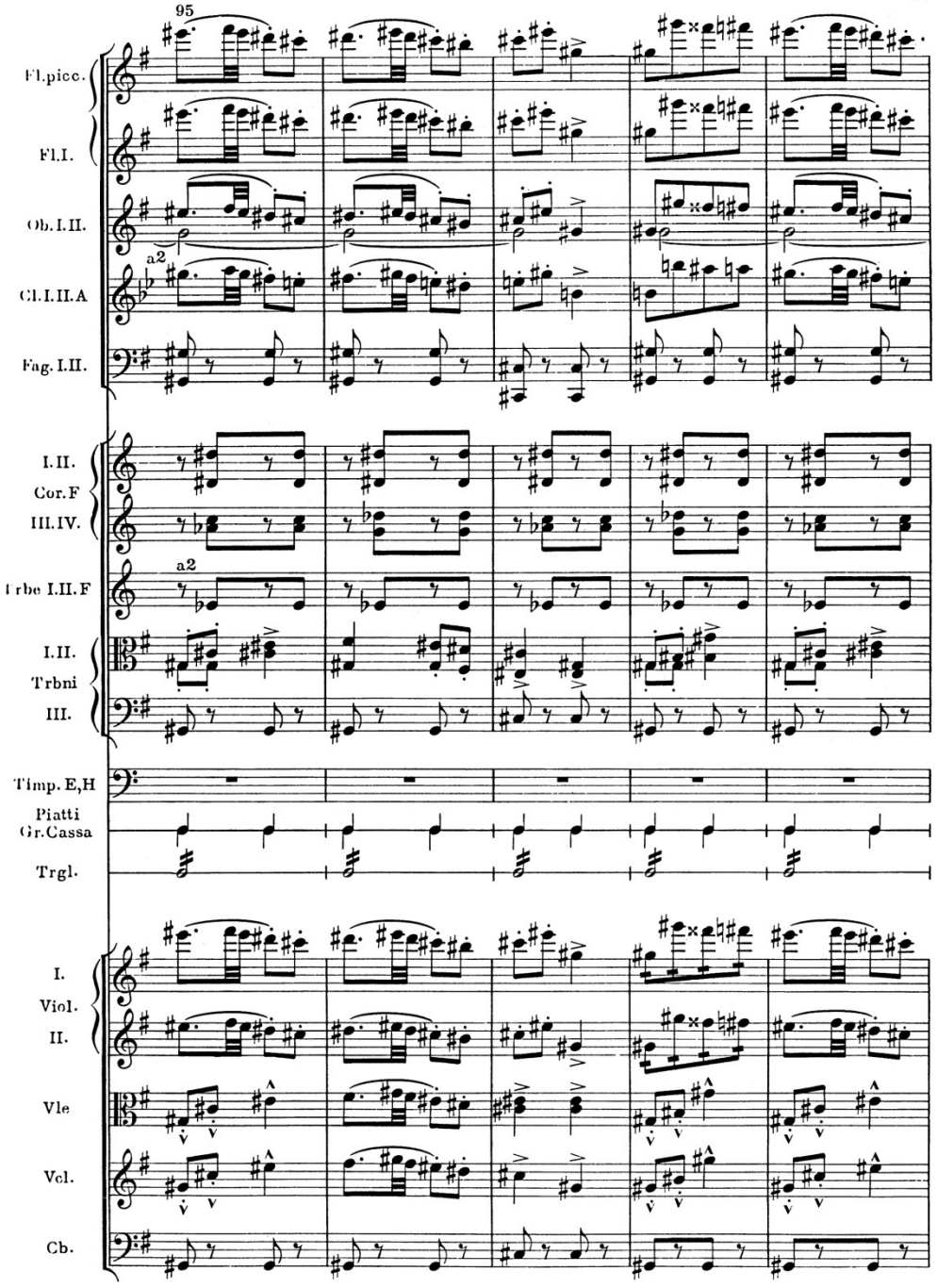

E Più mosso (Allegro vivo)
70
Fl. picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
Più mosso (Allegro vivo)
I.
Viol.
II.
Vle
Vcl.
Cb.
p poco a poco cresc.
marc.
f poco a poco cresc.
pp poco a poco cresc.
a2
mf marc.
poco a
fz poco cresc.
fz

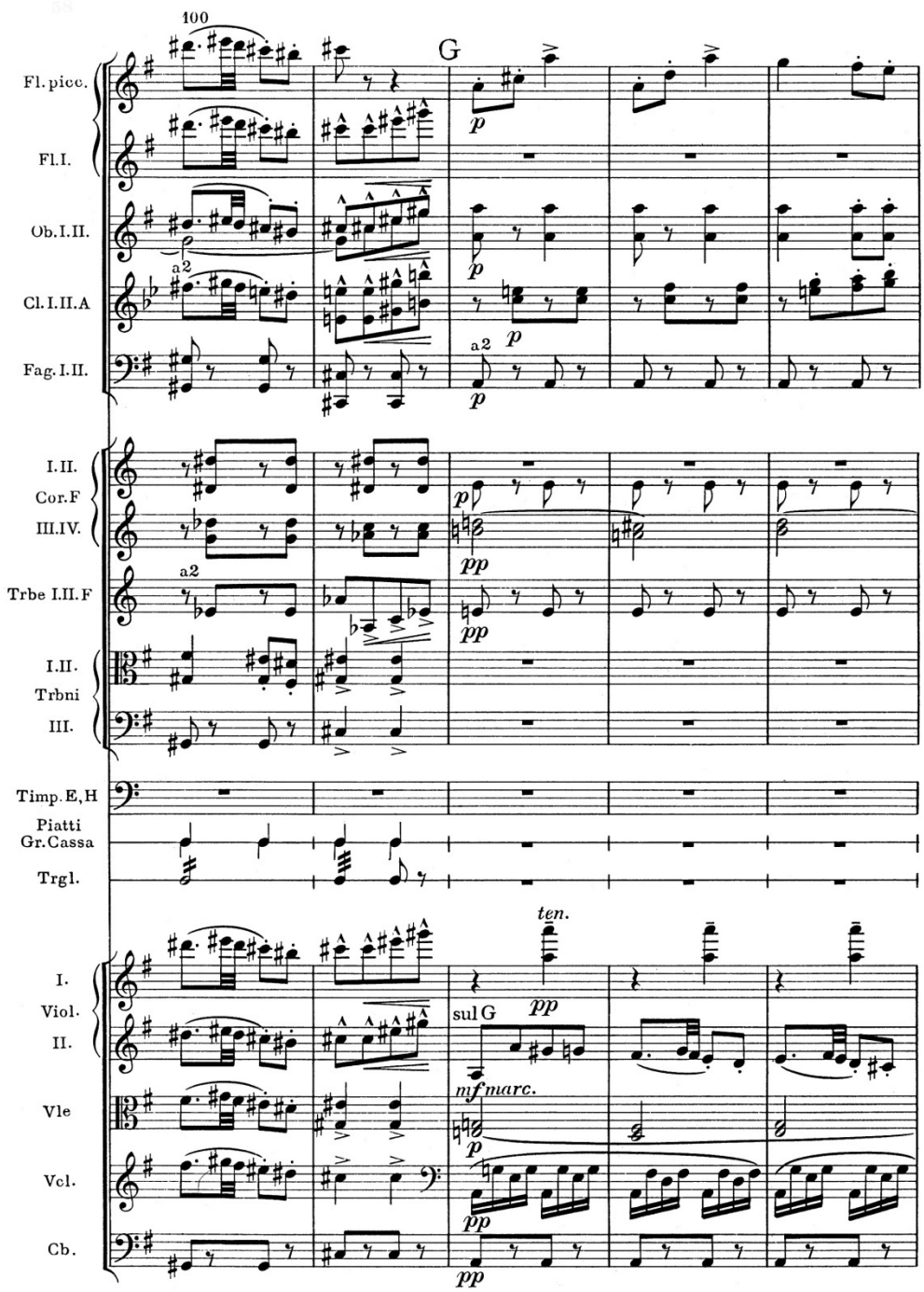

75
Fl. picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag. I.II.
I.II.
Cor.F
III.IV.
a 2
Trbe I.II.F
I.II.
Trbni
III.
Timp. E,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
arco
cresc.

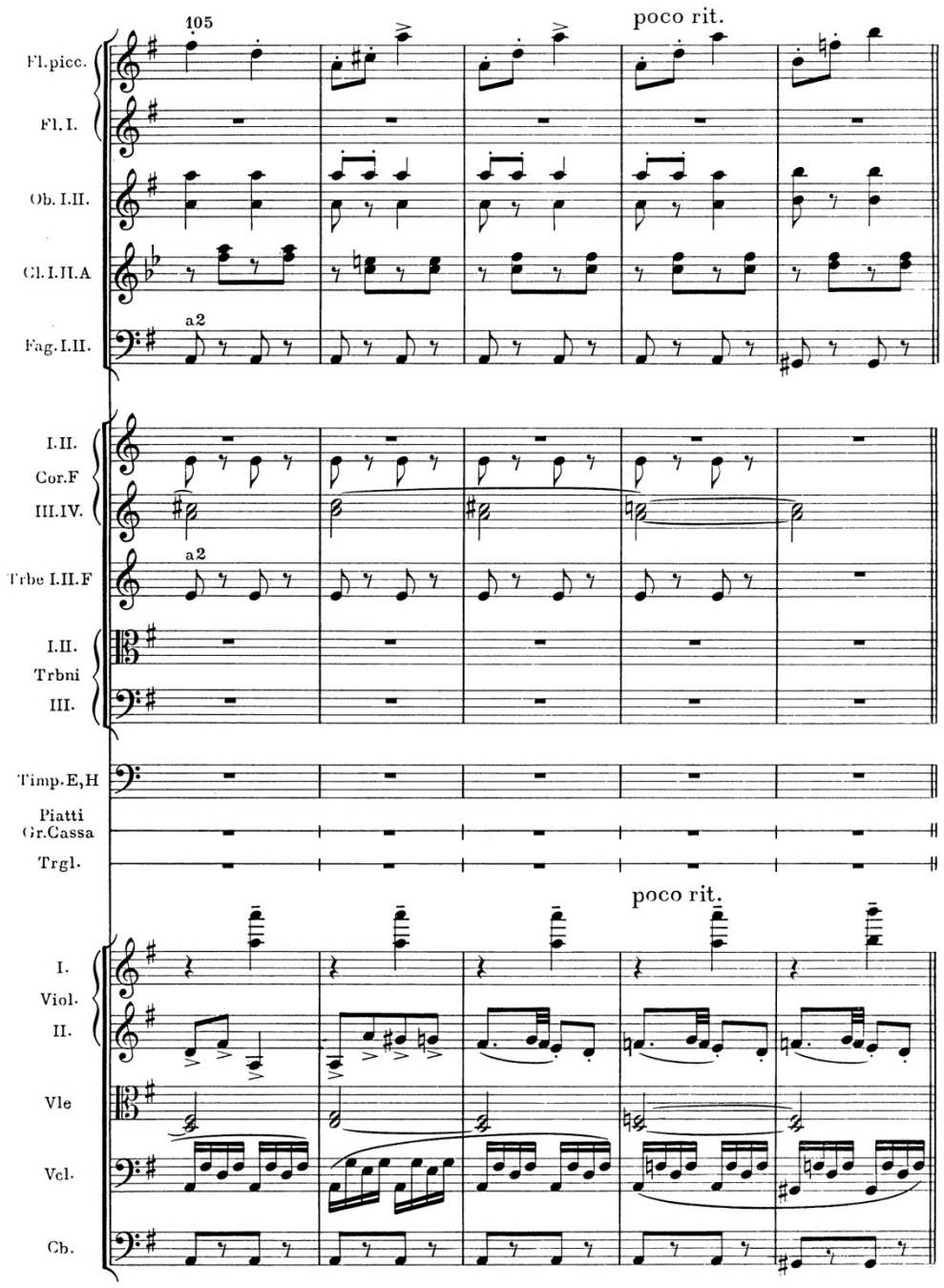

80
grandioso
Fl. picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
a 2
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
a 2
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
ff
grandioso
I.
Viol.
II.
Vle
Vcl.
Cb.

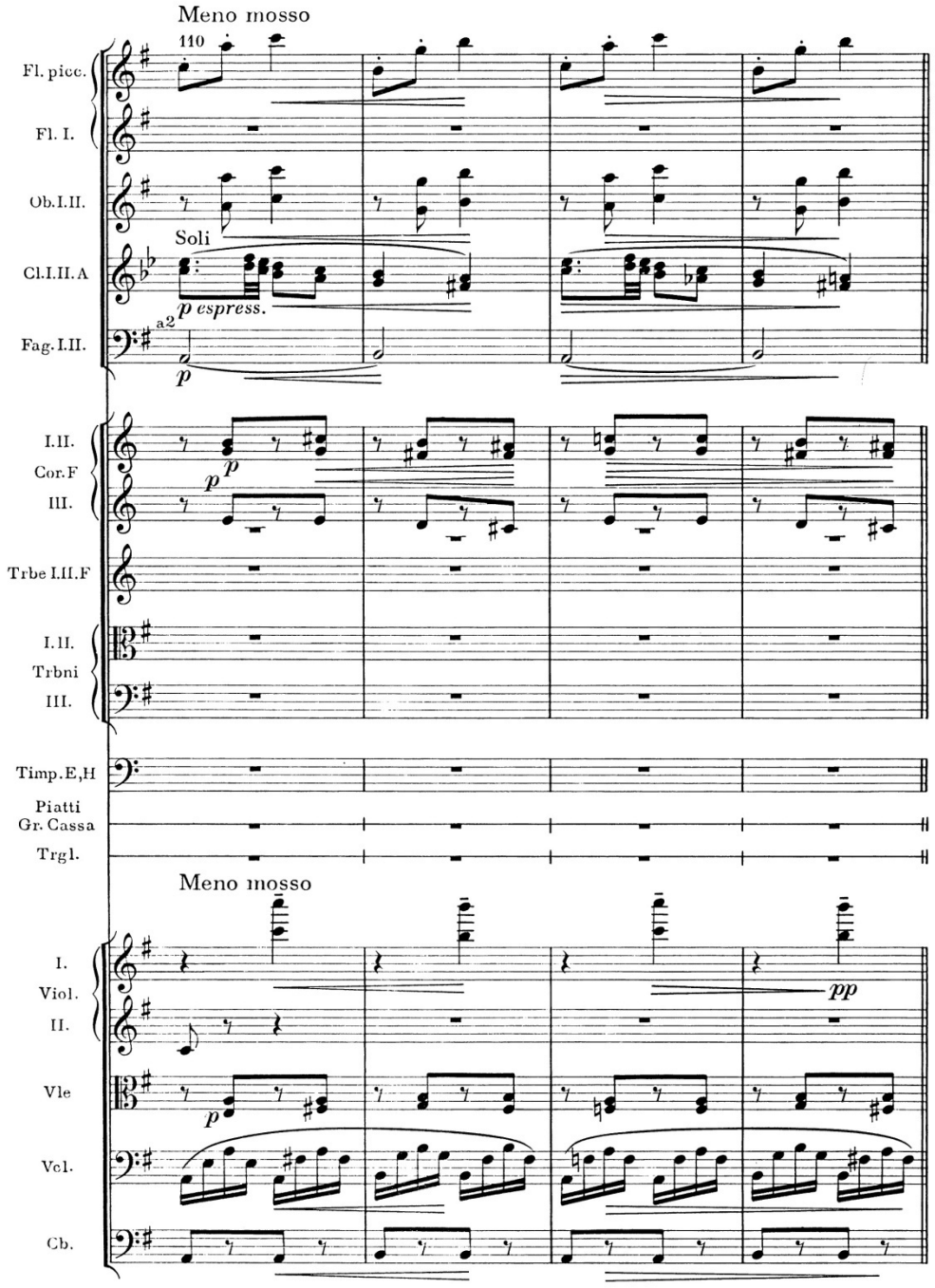

85
F
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
Solo
I.
Viol.
II.
Vle
Vcl.
Cb.
pizz.

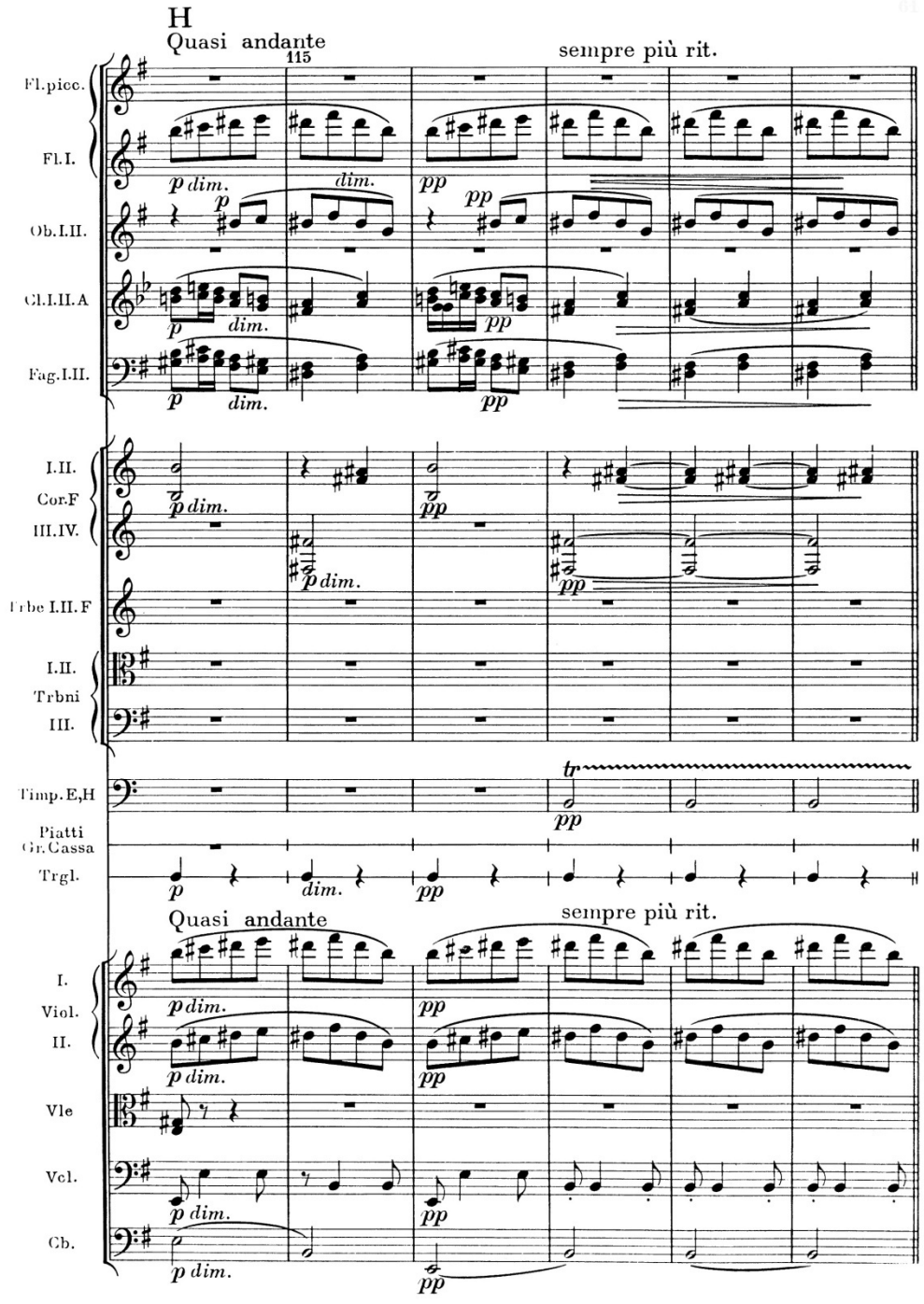

grandioso
90
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
grandioso
I.
Viol.
II.
Vle
Vcl.
Cb.
mf marc.
p
pp
ff
a2
p sempre
mf
arco

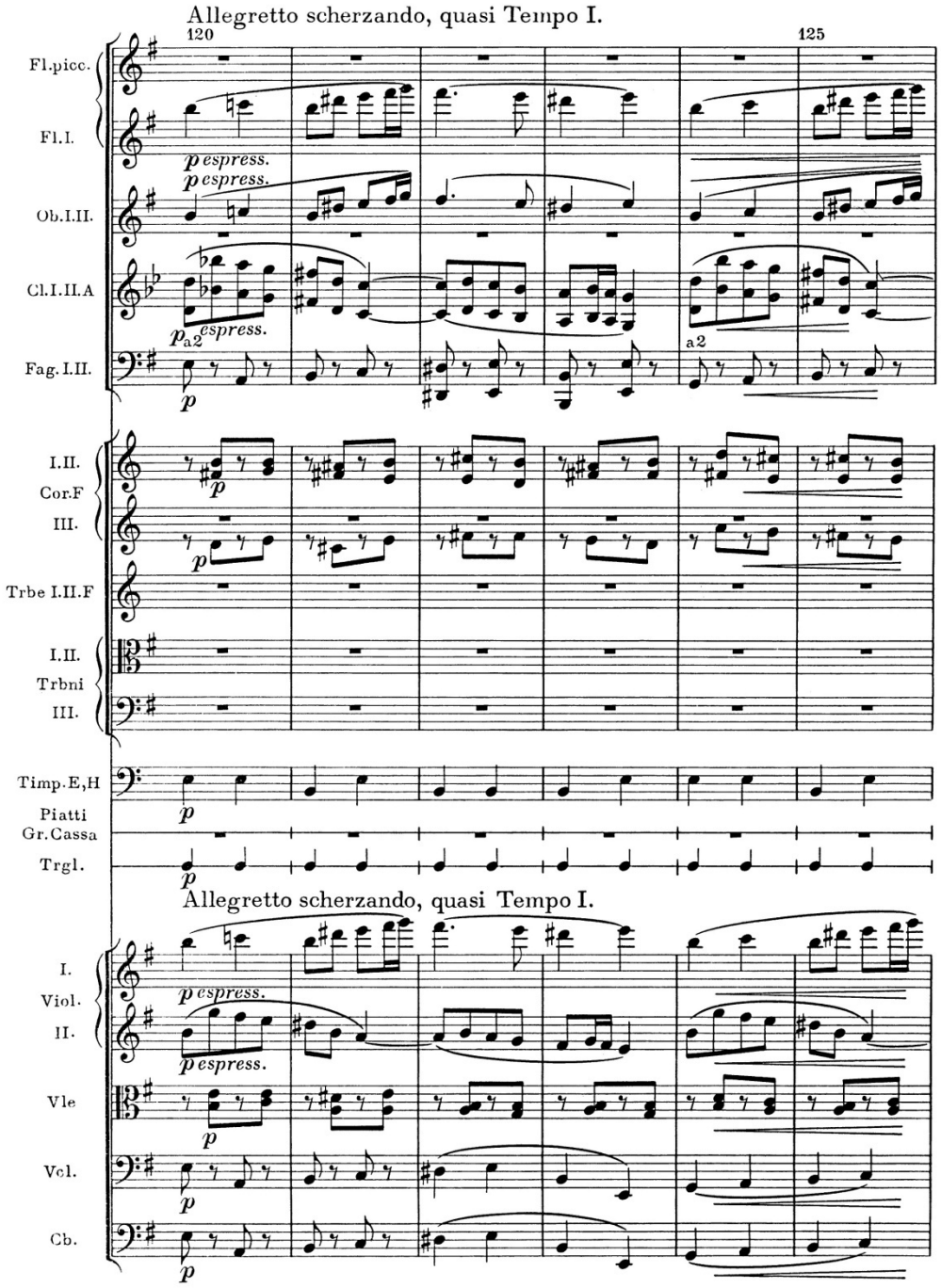

95
Fl.picc.
Fl.I.
Ob.I.II.
a2
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
a2
Trbe I.II.F
I.II.
Trbni
III.
Timp. E,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

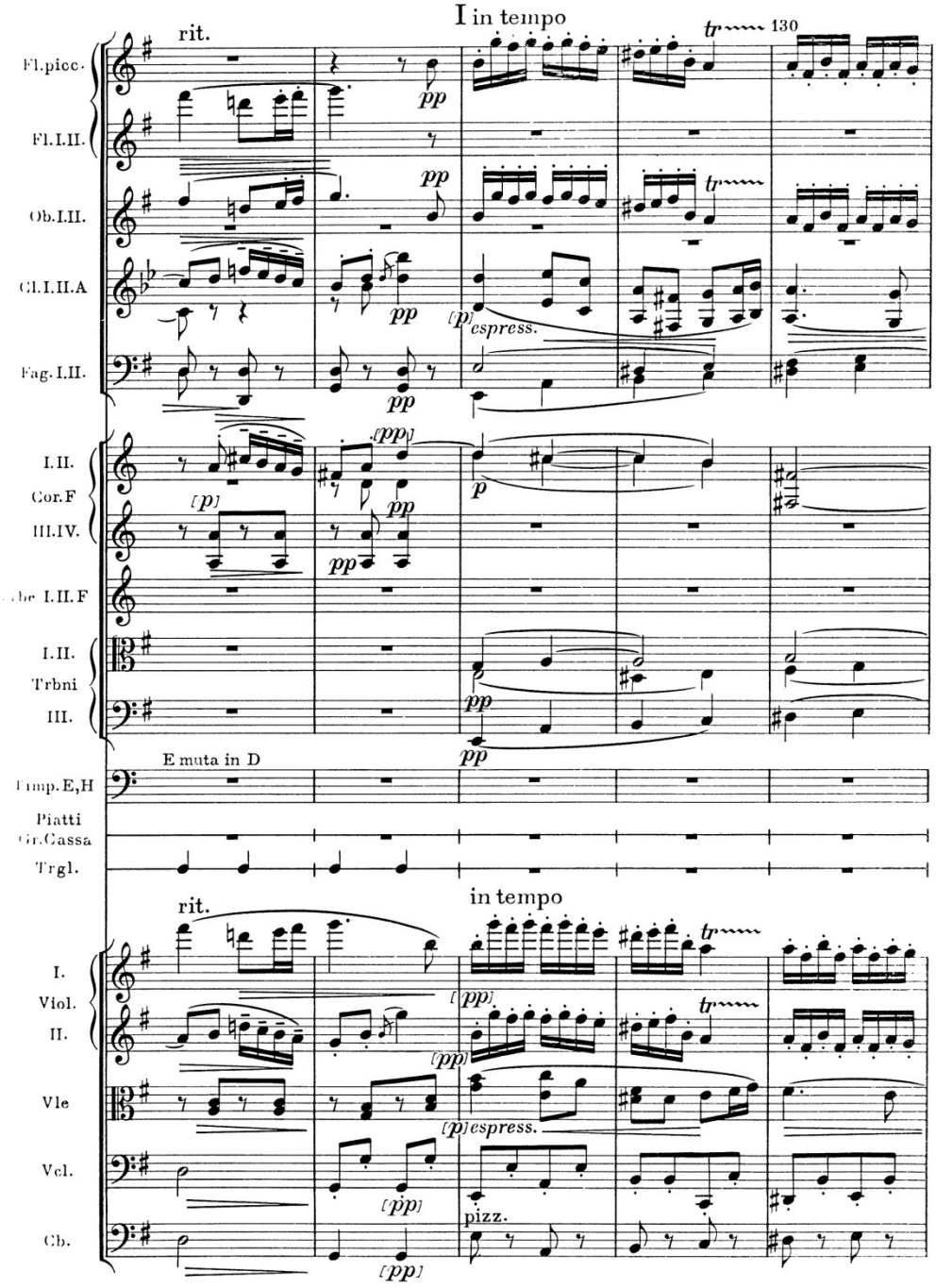

100
G
Fl. picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
a2
ten.
sul G
mf marc.
p
pp

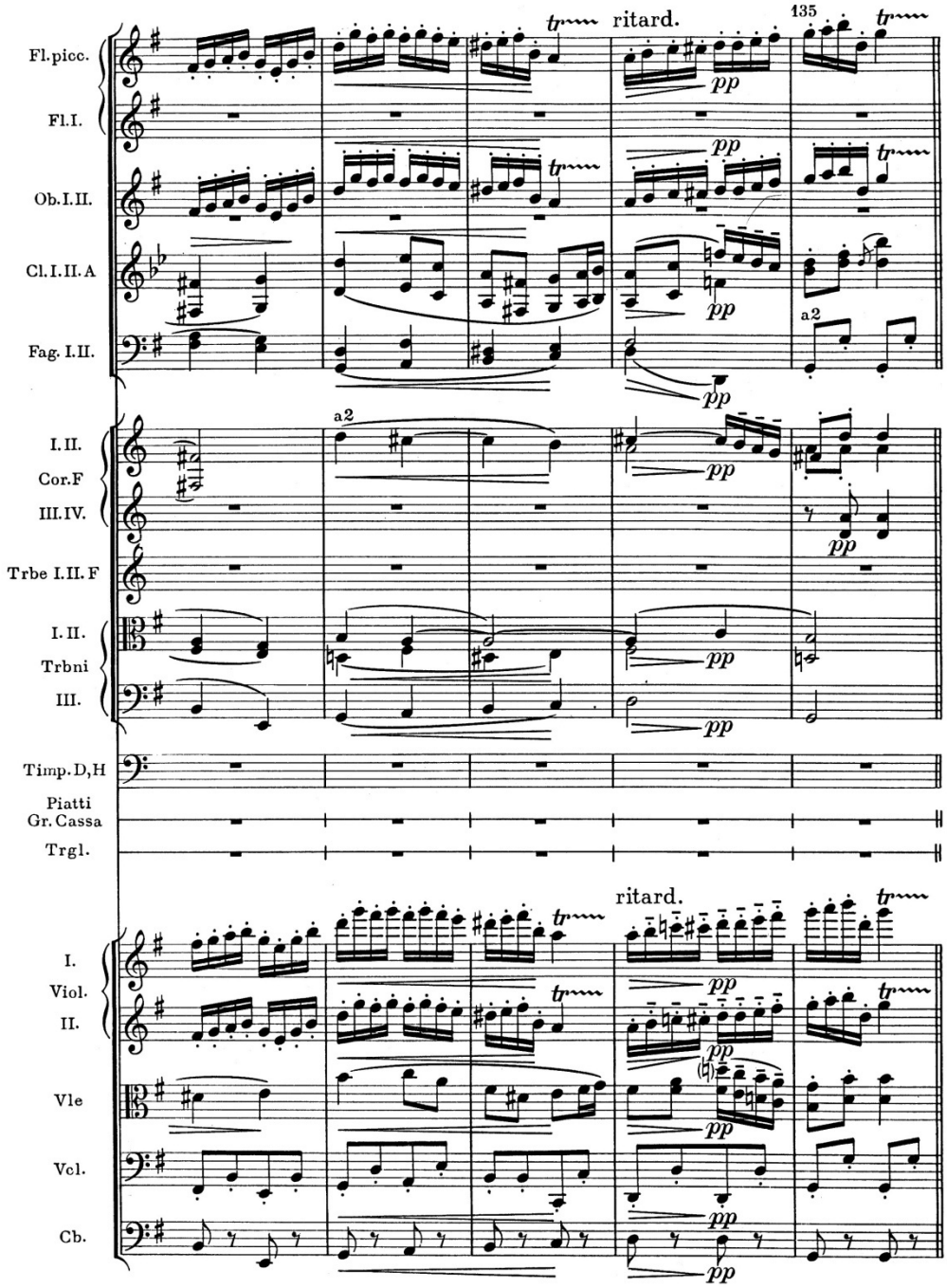

105
poco rit.
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
a2
I.II.
Cor.F
III.IV.
a2
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
poco rit.
I.
Viol.
II.
Vle
Vcl.
Cb.

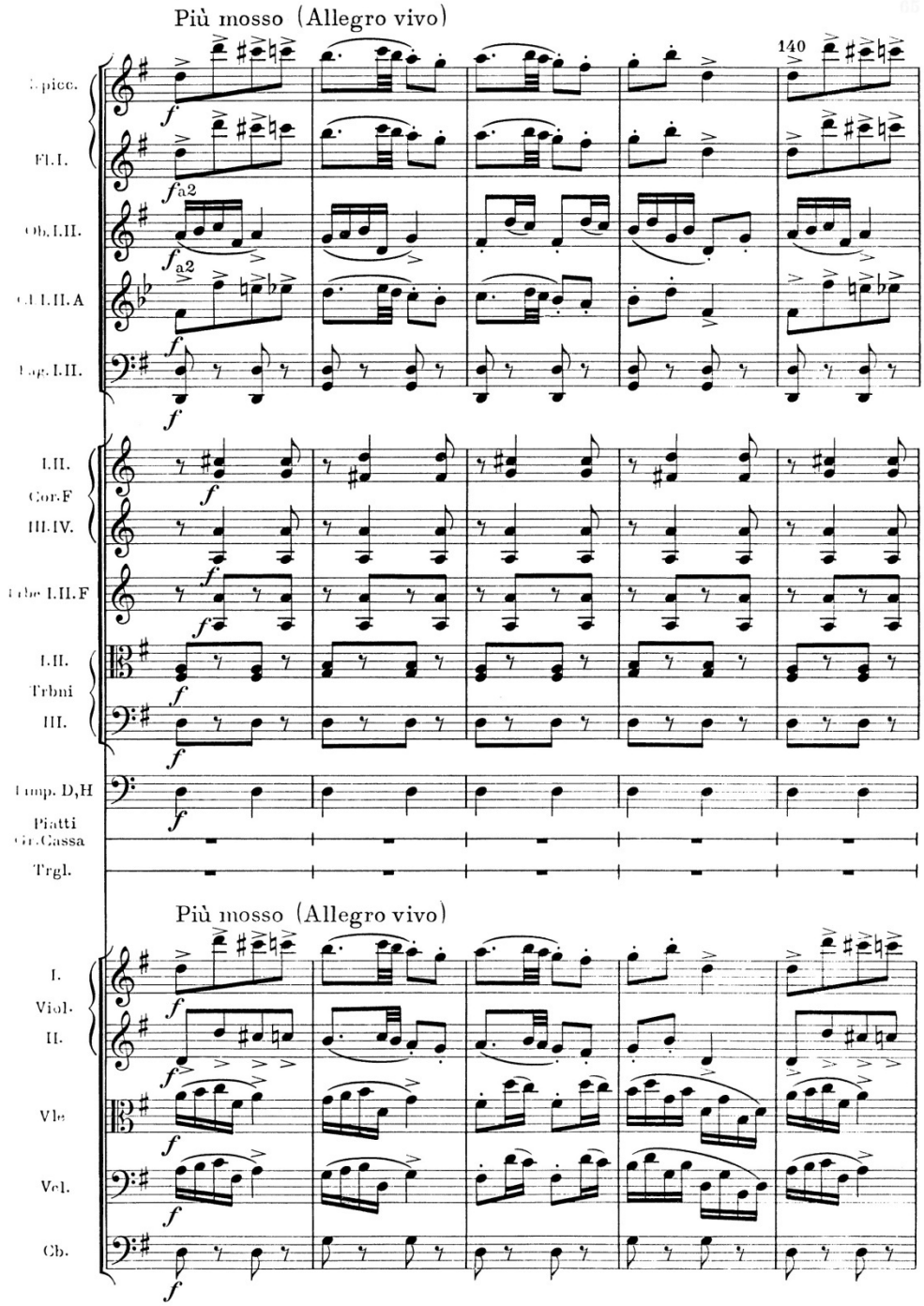

Meno mosso
110
Fl. picc.
Fl. I.
Ob. I. II.
Soli
Cl. I. II. A
p espress.
Fag. I. II.
a2
p
I. II.
Cor. F
III.
p
p
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
Meno mosso
I.
Viol.
II.
pp
Vle
p
Vcl.
Cb.

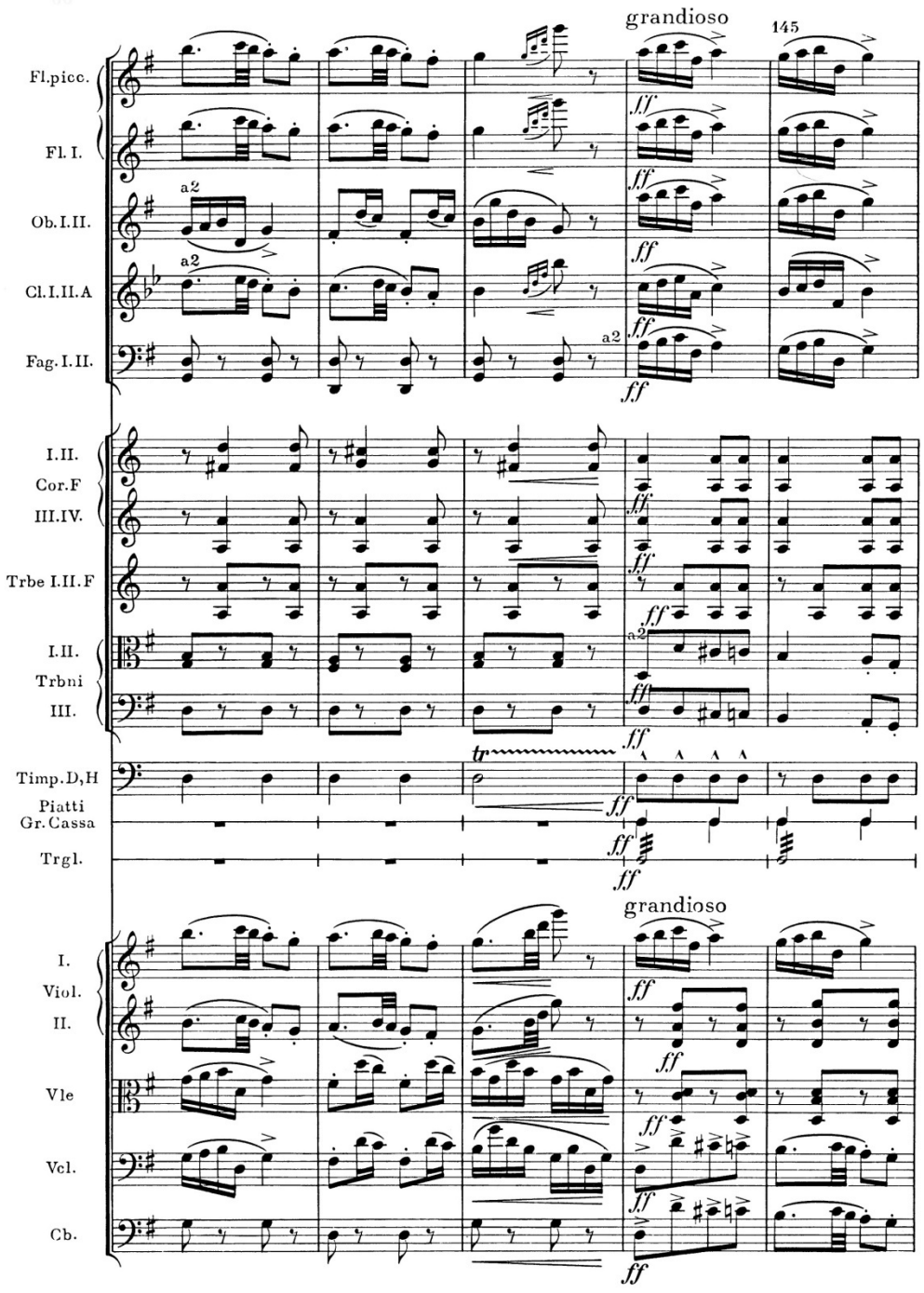

H
Quasi andante
115
sempre più rit.
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
Quasi andante
sempre più rit.
I.
Viol.
II.
Vle
Vcl.
Cb.

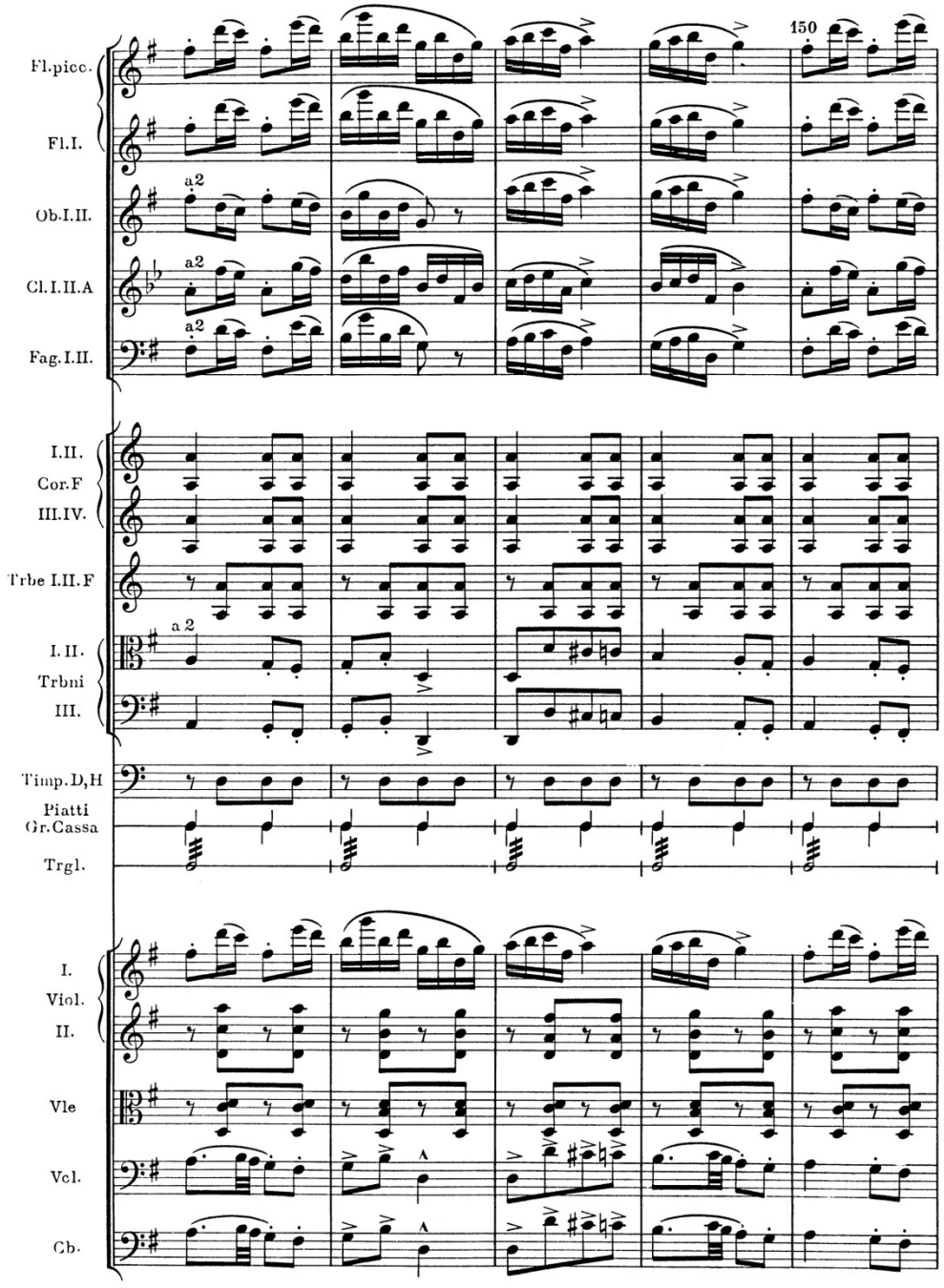

Allegretto scherzando, quasi Tempo I.
120
125
Fl.picc.
Fl.I.
p espress.
p espress.
Ob.I.II.
Cl.I.II.A
p espress.
a2
a2
Fag.I.II.
p
I.II.
Cor.F
III.
p
p
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
p
Piatti
Gr.Cassa
Trgl.
p
Allegretto scherzando, quasi Tempo I.
I.
Viol.
II.
p espress.
p espress.
Vle
p
Vcl.
p
Cb.
p

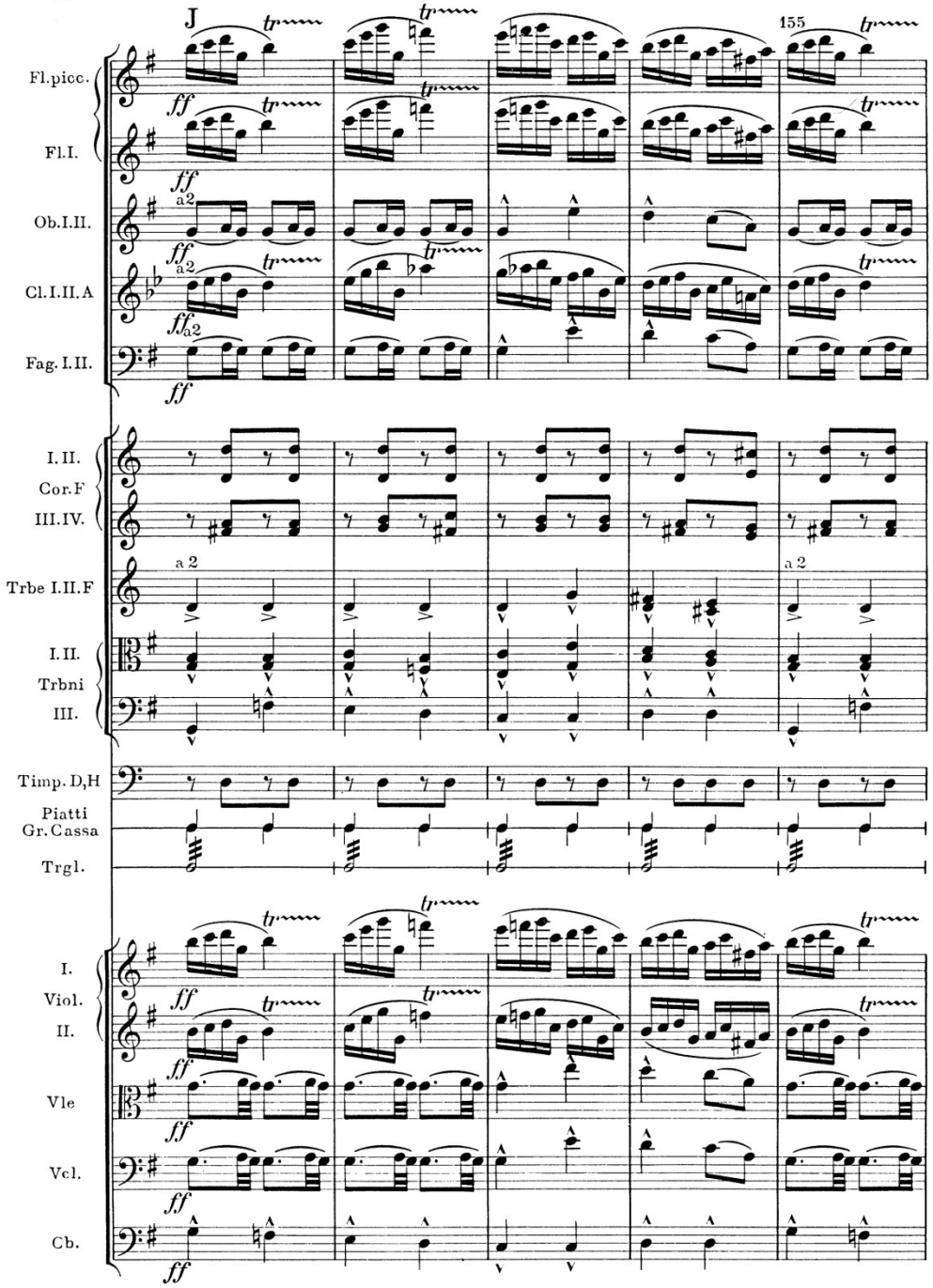

I in tempo
rit.
130
Fl.picc.
Fl.I.II.
Ob.I.II.
Cl.I.II.A
espress.
Fag.I.II.
I.II.
Cor.F
III.IV.
I.II.
Trbni
III.
E muta in D
Timp.E,H
Piatti
Gr.Cassa
Trgl.
rit.
in tempo
I.
Viol.
II.
espress.
Vle
Vcl.
pizz.
Cb.

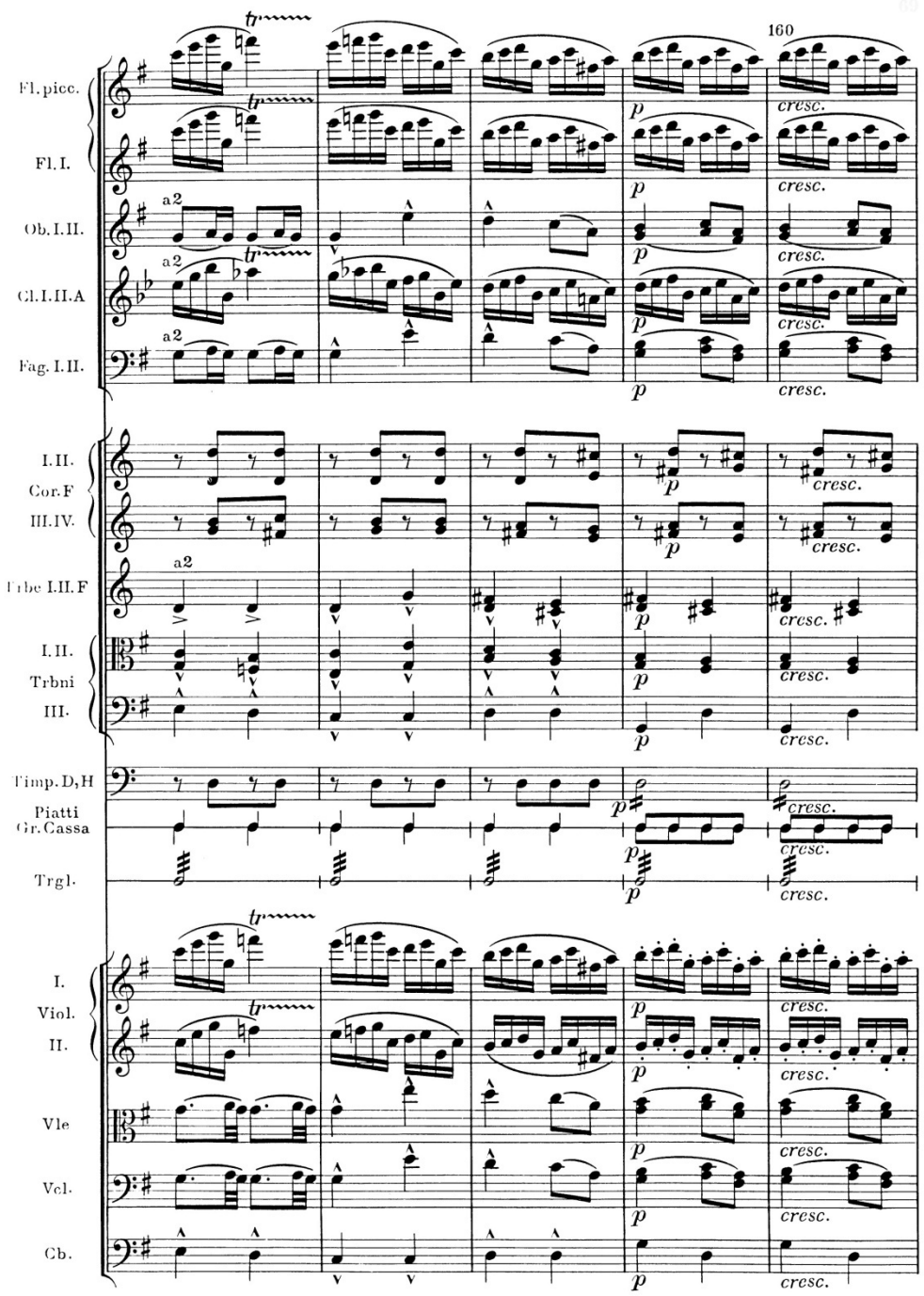

Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag. I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.D,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
ritard.
135
a2
pp
tr

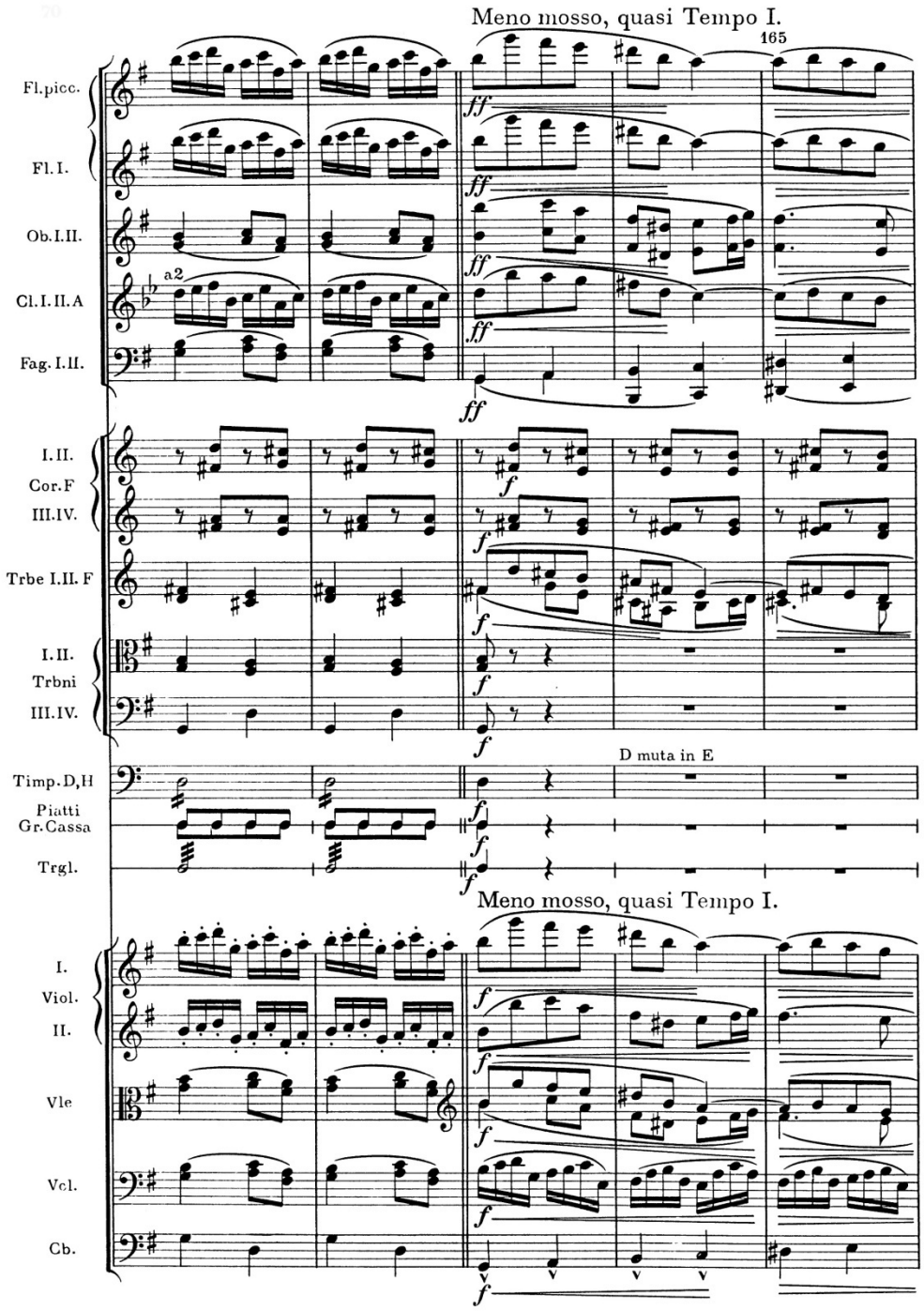

Più mosso (Allegro vivo)
140
Ottavino
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Tube I.II.F
I.II.
Trbni
III.
Timp. D,H
Piatti
Gr.Cassa
Trgl.
Più mosso (Allegro vivo)
I.
Viol.
II.
Vle
Vcl.
Cb.

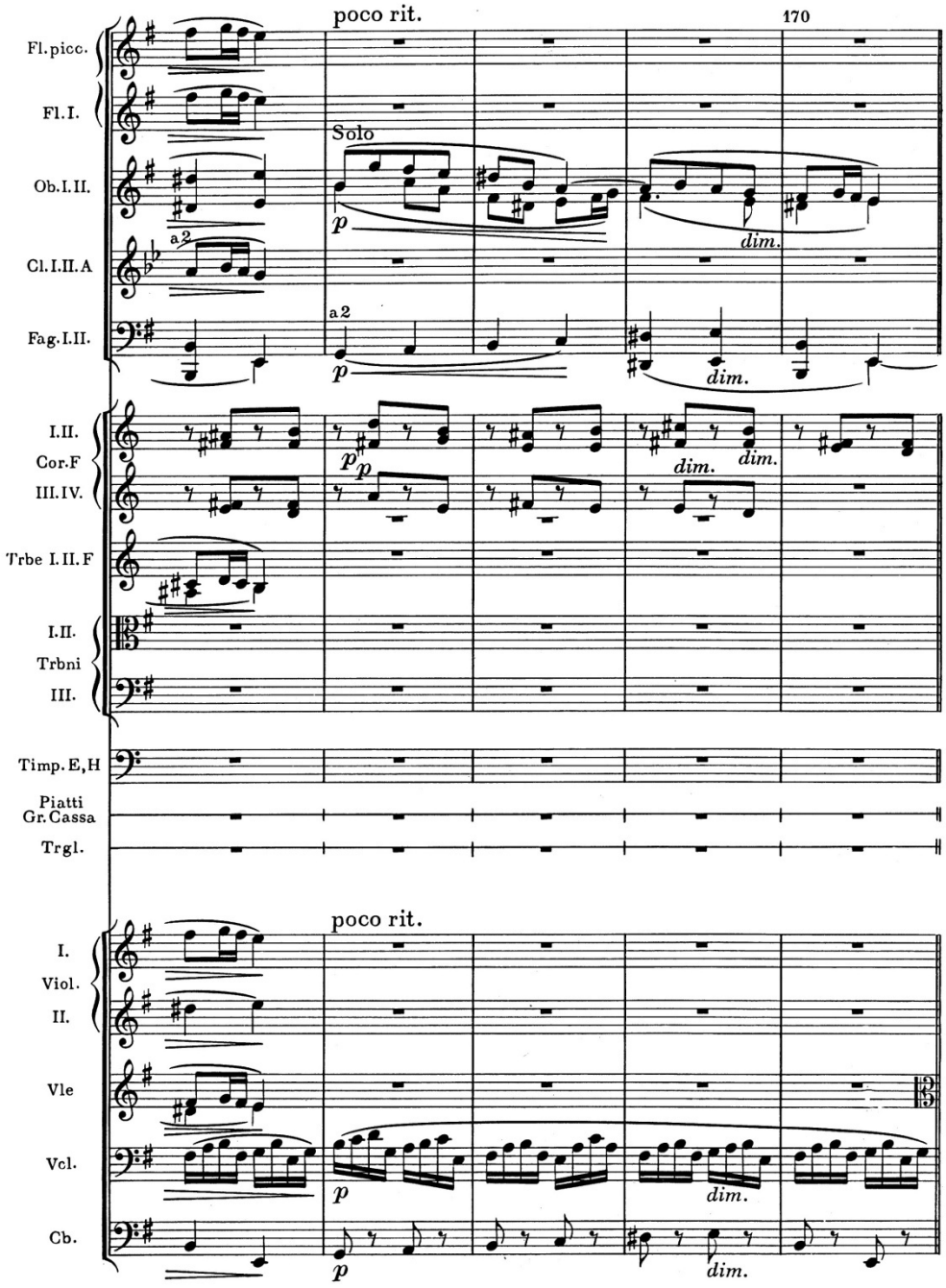

grandioso
145
Fl.picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
a2
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. D, H
Piatti
Gr. Cassa
Trgl.
tr
grandioso
I.
Viol.
II.
Vle
Vcl.
Cb.
ff

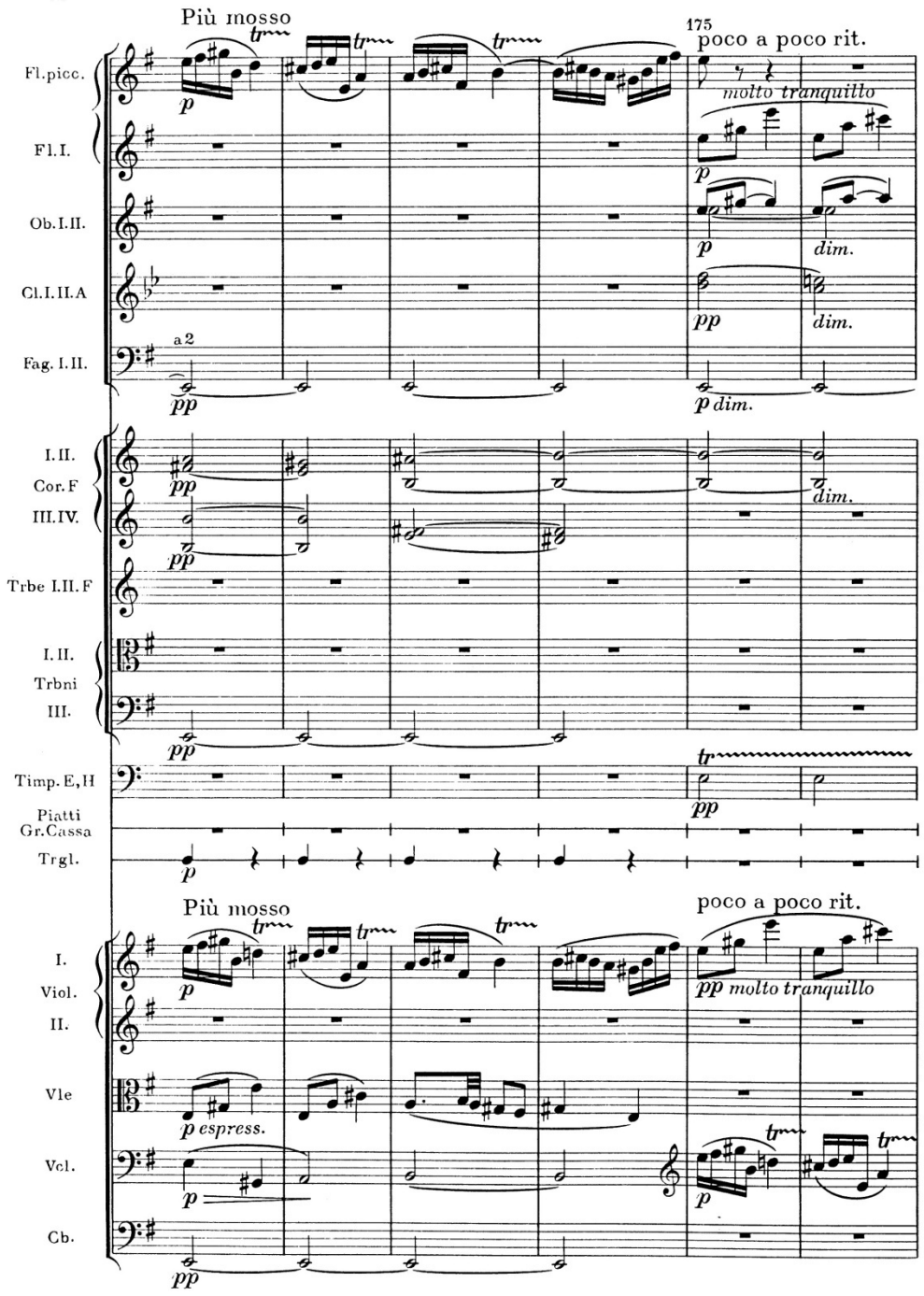

150
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
a2
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
a 2
Timp.D,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

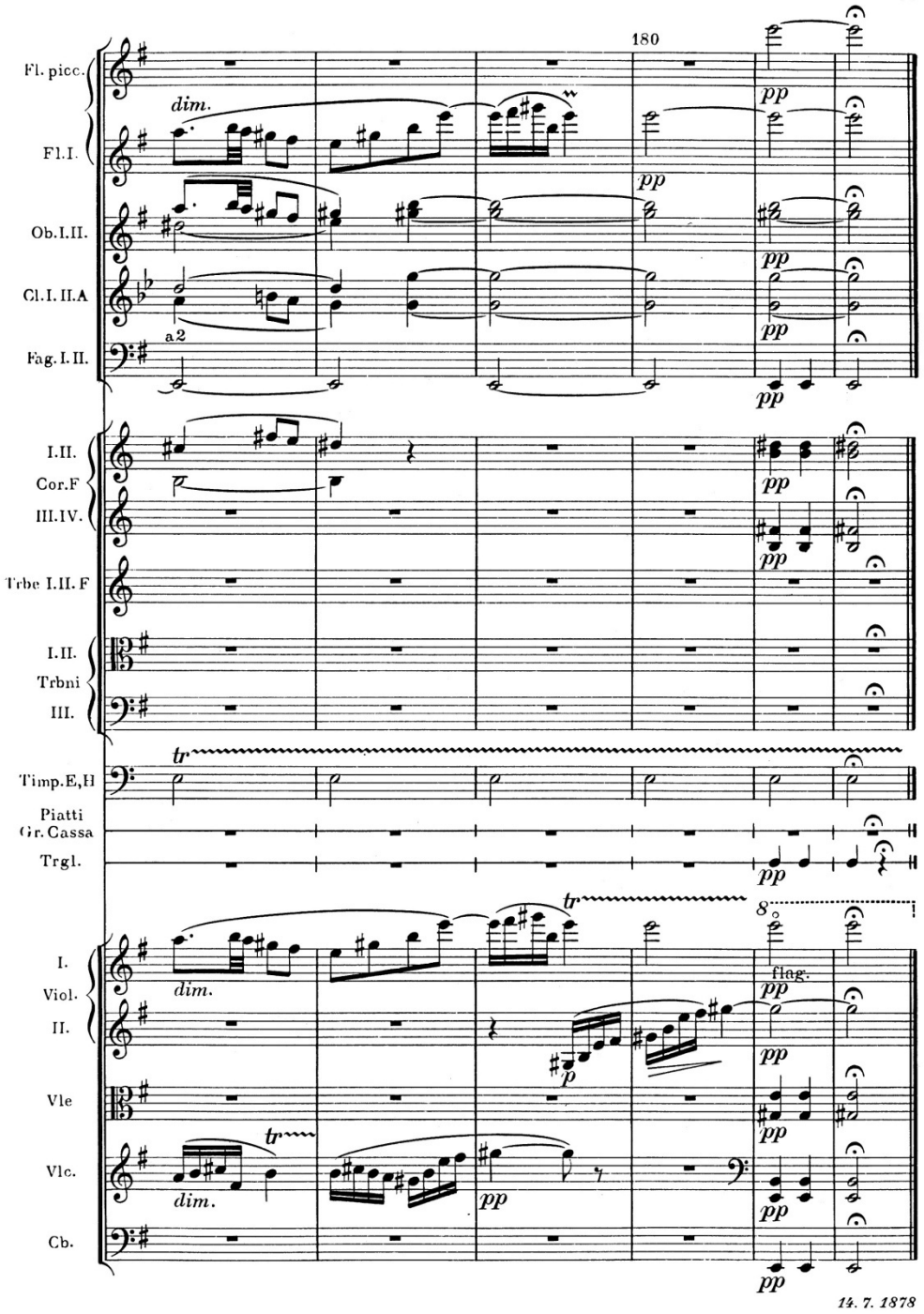

J
155
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.D,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
ff
a2
a 2
tr


160
Fl. picc.
Fl. I.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. D, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.
a2
tr
p
cresc.


Meno mosso, quasi Tempo I.
165
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
a2
Fag.I.II.
I.II.
Cor.F
III.IV.
Trbe I.II. F
I.II.
Trbni
III.IV.
D muta in E
Timp.D,H
Piatti
Gr.Cassa
Trgl.
Meno mosso, quasi Tempo I.
I.
Viol.
II.
Vle
Vcl.
Cb.


poco rit.
170
Fl. picc.
Fl. I.
Solo
Ob. I. II.
p
dim.
a 2
Cl. I. II. A
a 2
Fag. I. II.
p
dim.
I. II.
Cor. F
III. IV.
p p
dim.
dim.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
poco rit.
I.
Viol.
II.
Vle
Vcl.
p
dim.
Cb.
p
dim.


Più mosso
175
poco a poco rit.
Fl.picc.
Fl.I.
Ob.I.II.
Cl.I.II.A
Fag. I.II.
a 2
molto tranquillo
dim.
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp. E,H
Piatti
Gr.Cassa
Trgl.
Più mosso
poco a poco rit.
I.
Viol.
II.
Vle
Vcl.
Cb.
espress.
molto tranquillo


180
Fl. picc.
Fl.I.
Ob.I.II.
Cl.I. II.A
Fag.I.II.
a2
I.II.
Cor.F
III.IV.
Trbe I.II.F
I.II.
Trbni
III.
Timp.E,H
Piatti
Gr.Cassa
Trgl.
I.
Viol.
II.
Vle
Vlc.
Cb.
dim.
pp
tr
8va
flag.
14. 7. 1878