

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

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

ALEKSANDAR GAŠPAROVIĆ

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

DIPLOMSKI RAD

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1. UVOD

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

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

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

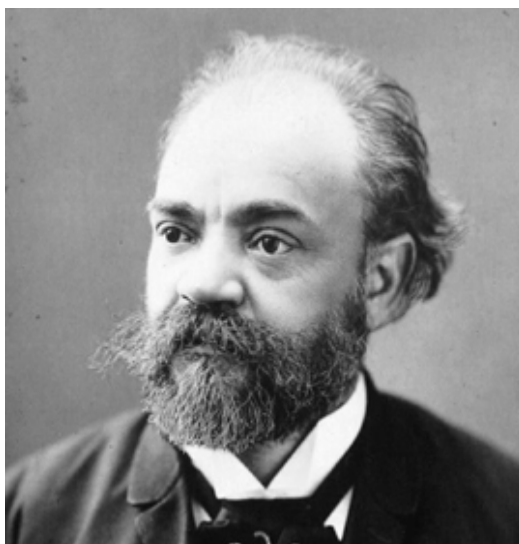
2. ANTONIN DVOŘÁK

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

2.1. BIOGRAFIJA

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

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



Slika 1. Antonin Dvořák

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

2.2. OPUS

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

Svojim djelima je utemeljio područje koncertantne glazbe u Češkoj.

(Andreis, 1975:24-27).

3. SLAVENSKI PLES op.46, br.2

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

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

3.1. PROBLEMATIKA TRANSKRIBIRANJA

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

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

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

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

pizz.

The image shows a musical score for a brass ensemble, measures 178 to 181. The score is written for nine parts: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamics. The dynamics *p* and *pp* are used throughout. The word *pizz.* is written above the score at the beginning of measure 180. A blue horizontal line is drawn below the Berde staff.

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

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

85 F

Fl. picc.

Fl. I.

Ob. III.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F

III. IV.

Trbne I. II. F

I. II.
Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

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

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.

42

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. *pp*

Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F. *pp*

I. II. *pp*

Trbni *pp*

III. *pp*

Timp. E, H

Piatti

Gr. Cassa

Trgl. *[pp]*

I. *pp*

Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

cresc.

cresc.

arco

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. TRANKRIPCIJA

Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

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

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

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

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

s trzalicom

p

Allegro vivo

A $\text{♩} = 132$

16 rit.

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

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

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

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

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

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

Čelo *pp* *p* *cresc.* *mf* *cresc.*

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

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

F#° F#° G G D7 D7 G G D7 D7 G G D7 D7

23 grandioso

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

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

G G D⁷ D⁷ G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷

29 B

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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

G G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷ G H⁷ H⁷ H⁷ E E

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

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

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

C

43

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

49 *poco rit.*

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

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

Br. 1 *cresc.* *f*

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

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

E-Br. *f*

Čelo *cresc.* *f*

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

Berde *cresc.* *f*

Tempo I.

$\text{♩} = 72$

D

53

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

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

60 rit. **E**

Bis. 1 *pp* *tr*

Bis. 2 *pp* *tr*

Br. 1 *pp* *p espress.*

Br. 2 *pp* *p espress.*

Br. 3 *pp*

E-Br. *p espress.*

Čelo

Bug. *pp* *p*

Berde *pp*

F

Piu mosso (Allegro vivo)

66

Bis. 1 *pp*
 Bis. 2 *pp*
 Br. 1 *pp* *p poco a poco cresc.*
 Br. 2 *pp* *p poco a poco cresc.*
 Br. 3 *pp* *f poco a poco cresc.*
 E-Br. *pp* *f poco a poco cresc.*
 Čelo *pp* *p poco a poco cresc.*
 Bug. *pp*
 Berde *pp* *pp poco a poco cresc.*

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

Musical score for measures 73-77. The score includes parts for two Bismarck horns (Bis. 1, 2), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Čelo), Bugle (Bug.), and Bass Drum (Berde). The key signature is one sharp (F#). Dynamics range from piano (p) to fortissimo (f). The Bugle part includes chord markings: Hdim7, E7, Am, and G7.

79 **grandioso**

The musical score consists of nine 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 tempo is **grandioso**. The dynamics are *cresc.* for measures 79-81 and *ff* for measures 82-83. The woodwinds (Bug. and Berde) play chords in measures 79-81 and single notes in measures 82-83.

Measures 79-83:

- Measures 79-81: *cresc.*
- Measures 82-83: *ff*

Chords for Bug. and Berde:

- Measure 79: C
- Measure 80: G⁷
- Measure 81: C
- Measure 82: G⁷
- Measure 83: C

G

84

Musical score for a band, starting at measure 84. The score is in G major and 4/4 time. The instruments and their parts are:

- Bis. 1:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Bis. 2:** Treble clef, melodic line.
- Br. 1:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Br. 2:** Treble clef, melodic line with dynamics *ffz*.
- Br. 3:** Treble clef, melodic line with dynamics *ffz*.
- E-Br.:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Čelo:** Bass clef, melodic line with dynamics *p*.
- Bug.:** Treble clef, chordal accompaniment with dynamics *p*.
- Berde:** Bass clef, rhythmic accompaniment with dynamics *p*.

Chord chart for Bug. part:

Dm	G7	C	E7	A	E7
----	----	---	----	---	----

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

This musical score is for a brass section, starting at measure 95. It features the following parts:

- Bis. 1**: Bismarck horn 1, treble clef, playing a melodic line with slurs and accents. A *mf* dynamic marking is present in the fourth measure.
- Bis. 2**: Bismarck horn 2, treble clef, playing a similar melodic line to Bis. 1.
- Br. 1**: Trumpet 1, treble clef, playing a melodic line with slurs and accents. A *mf* dynamic marking is present in the fourth measure.
- Br. 2**: Trumpet 2, treble clef, playing a melodic line with slurs and accents. A *mf* dynamic marking is present in the fourth measure.
- Br. 3**: Trumpet 3, treble clef, playing a rhythmic accompaniment of eighth notes with accents.
- E-Br.**: Euphonium, treble clef, playing a sustained harmonic line with long notes.
- Čelo**: Trombone, bass clef, playing a rhythmic accompaniment of eighth notes with accents.
- Bug.**: Baritone, treble clef, playing a rhythmic accompaniment of eighth notes with accents. Chord symbols **C#** and **G#7** are written above the staff.
- Berde**: Bass drum, bass clef, playing a rhythmic accompaniment of eighth notes with accents.

H

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

mf marc.

pp

pp

G#7

C#

poco rit..

Meno mosso

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p espress.

p

Am G H

I Quasi andante

poco rit..

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p dim.

pp

F G H

Allegretto scherzando, quasi Tempo I.

rit.

120

Bis. 1

Musical staff for Bis. 1 in G major, starting at measure 120. The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* and *pp*. A *rit.* marking is present at the end of the staff.

Bis. 2

Musical staff for Bis. 2 in G major, starting at measure 120. The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 1

Musical staff for Br. 1 in G major, starting at measure 120. The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 2

Musical staff for Br. 2 in G major, starting at measure 120. The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 3

Musical staff for Br. 3 in G major, starting at measure 120. The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

E-Br.

Musical staff for E-Br. in G major, starting at measure 120. The staff contains a melodic line with slurs and accents.

Čelo

Musical staff for Čelo in G major, starting at measure 120. The staff contains a bass line with slurs and accents. Dynamics include *p* and *pp*.

Bug.

Musical staff for Bug. in G major, starting at measure 120. The staff contains a bass line with slurs and accents. Dynamics include *p*. Chord symbols are written above the staff: Em, Am, H7, Am, H7, Em, H7, Em, G, F#°, H7, Em, F#°, F#°, G, G.

Berde

Musical staff for Berde in G major, starting at measure 120. The staff contains a bass line with slurs and accents. Dynamics include *p* and *pp*.

128 **J** in tempo

The musical score is arranged in nine staves, each representing a different instrument or part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures. The instruments and their parts are as follows:

- Bis. 1:** Trumpet 1, playing a melodic line with trills in measures 128 and 132.
- Bis. 2:** Trumpet 2, playing a rhythmic pattern of eighth notes, starting *pp* and including trills in measures 128 and 132.
- Br. 1:** Trombone 1, playing a melodic line with slurs, starting *p espress.*
- Br. 2:** Trombone 2, playing a melodic line with slurs, starting *p espress.*
- Br. 3:** Trombone 3, playing a sustained harmonic line, starting *pp*.
- E-Br.:** Euphonium, playing a melodic line with slurs, starting *p espress.*
- Čelo:** Cello, playing a rhythmic pattern of eighth notes.
- Bug.:** Bassoon, playing a melodic line with slurs, starting *p*.
- Berde:** Bass Drum, playing a rhythmic pattern of eighth notes, starting *pizz.*

K Più mosso (Allegro vivo)

134

Bis. 1 *pp* *f*

Bis. 2 *pp* *f*

Br. 1 *pp* *f*

Br. 2 *pp* *f*

Br. 3 *pp* *f*

E-Br. *pp* *f*

Čelo *pp* *f*

Bug. *pp* *f* D⁷ D⁷ G G D⁷ D⁷ G G

Berde *pp* *f*

L

grandioso

140

Musical score for a brass and woodwind ensemble, measures 140-146. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. Dynamics range from *f* to *ff*. The tempo is marked "L" and "grandioso".

Measures 140-146:

- Bis. 1:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Bis. 2:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Br. 1:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Br. 2:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Br. 3:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- E-Br.:** Treble clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Čelo:** Bass clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *ff*, eighth-note pattern with accents. Measures 145-146: eighth-note patterns with accents.
- Bug.:** Treble clef, D major. Measures 140-143: chords (D7, G) with accents. Measure 144: *f*, chords (D7, G) with accents. Measure 145: *ff*, chords (D7, G) with accents. Measure 146: chords (D7, G) with accents.
- Berde:** Bass clef, D major. Measures 140-143: eighth-note patterns with accents. Measure 144: *f*, eighth-note pattern with accents. Measure 145: *ff*, eighth-note pattern with accents. Measure 146: eighth-note pattern with accents.

147

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

ff *tr*
ff *tr*
ff *tr*
ff
ff
ff
ff
ff
ff
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

Musical score for measures 152-156. 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 various musical notations including trills, slurs, and dynamic markings.

Chord progression for Bug. (measures 152-156):
 C G7 C C G D7 G7 G7 C G7

M

157

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

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

N

Meno mosso, quasi Tempo I.

poco rit..

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

f

p

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

O

Più mosso

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

dim.

pp

pp

pp

p espress.

p

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

dim.

dim.

pp

poco a poco rit.

The musical score consists of nine staves, each representing a different instrument. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo and mood are indicated as 'poco a poco rit.' and 'molto tranquillo'. The dynamics range from piano (*p*) to *dim.* (diminuendo).
- **Bis. 1:** Starts with a trill (tr) on the first note, followed by a melodic line. Dynamics: *p*, *molto tranquillo*, *dim.*
- **Bis. 2:** Remains silent in the first measure, then enters with a melodic line. Dynamics: *p*, *molto tranquillo*, *dim.*
- **Br. 1:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **Br. 2:** Features a melodic line with trills (tr) and a tremolo (tr) effect. Dynamics: *p*
- **Br. 3:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **E-Br.:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **Čelo:** Remains silent throughout the passage.
- **Bug.:** Remains silent throughout the passage.
- **Berde:** Remains silent throughout the passage.

pizz.

178

This musical score page contains nine staves for brass instruments, labeled from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music is written in treble clef for the first seven staves and bass clef for the last two. The key signature has one sharp (F#). The score spans four measures. In the first measure, Bis. 1 and Bis. 2 play a melodic line with a slur and a trill on the final note. Br. 1 plays a melodic line starting with a dynamic marking of *p*. Br. 2 plays a rhythmic pattern of eighth notes. Br. 3, E-Br., Čelo, Bug., and Berde are mostly silent in the first two measures. In the third measure, Bis. 2 has a dynamic marking of *pp*. Br. 1 has a dynamic marking of *pp*. Br. 2, E-Br., Čelo, Bug., and Berde all have dynamic markings of *pp*. In the fourth measure, all instruments have dynamic markings of *pp*. The word "pizz." is written above the first measure. The score ends with a double bar line and repeat dots.

4. ZAKLJUČAK

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

5. LITERATURA

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6. SAŽETAK

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

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

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

7. SUMMARY

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

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

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

8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržak
Transkripcija: A. Gašparović

9

f *pizz.* *p*

9

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

Allegro vivo

18 **A** $\text{♩}=132$

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

24

f *ff*

29

f *ff* *fz*

34 **B**

p *cresc.* *f*

45 **C** *poco rit.*

pp *cresc.* *f*

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

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

2

Berde

62 **E**

Musical notation for measure 62, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, 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*.

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

pizz.

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 *pp*.

136 **K** Più mosso (Allegro vivo)

Musical notation for measure 136, marked **K**. It features a bass clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes with stems pointing up, alternating between F# and G. The dynamic marking *f* is placed below the first and last notes.

144 **L** grandioso

Musical notation for measure 144, marked **L** and *grandioso*. It features a bass clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes with stems pointing up, alternating between F# and G. The dynamic marking *ff* is placed below the first and last notes.

152

M

Musical notation for measure 152, marked **M**. It features a bass clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes with stems pointing up, alternating between F# and G. The dynamic marking *p* is placed below the first note, and *cresc.* is placed below the last note.

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

poco rit..

Musical notation for measure 163, marked **N**. It features a bass clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes with stems pointing up, alternating between F# and G. The dynamic marking *f* is placed below the first note, *p* is placed below the fifth note, and *dim.* is placed below the last note.

171 **O** Più mosso

poco a poco rit.

Musical notation for measure 171, marked **O**. It features a bass clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes with stems pointing up, alternating between F# and G. The dynamic marking *pp* is placed below the first and last notes. A **6** is placed above the last note, indicating a sixteenth note.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72 **7**

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

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

24 *f* *ff* *grandioso*

29 *fz*

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

45 **C** **3**

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

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

62 **E**

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

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

89

94 *grandioso* *ff* *mf*

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

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

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

128 **J** in tempo

136 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

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

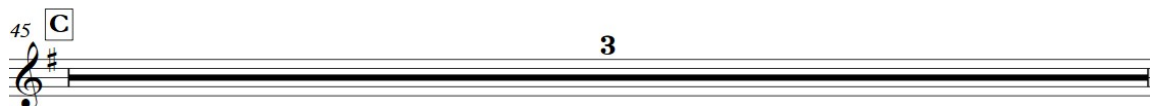
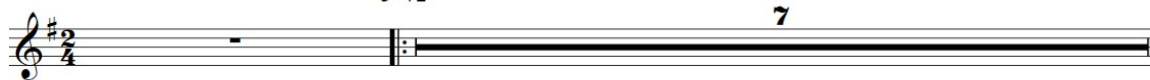
175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

cresc. *f* *dim.*

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

54 **D** **Tempo I.** ♩=72 **rit..**

f *dim.* *p* *pp*

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

62 **E**

tr

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

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

pp *p*

Detailed description: Musical staff 68-76. Treble clef, key signature of one sharp (F#). The staff contains nine measures of music. It begins with a *pp* dynamic. The first measure has a whole note G4. The second measure has a whole note A4. The third measure has a whole note B4. The fourth measure has a whole note C5. The fifth measure has a whole note D5. The sixth measure has a whole note E4. The seventh measure has a whole note D4. The eighth measure has a whole note C4. The ninth measure has a whole note B3. The staff ends with a *p* dynamic.

79 **grandioso**

cresc. *ff*

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

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

ff *mf*

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

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

p

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

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

pp *p dim.* *pp*

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

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

p espress.

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

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

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

O Più mosso

175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p* *rit.* *pp*

Allegro vivo

♩=132

A

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

B

p *cresc.* *marc.* *poco rit.*

C

f *pp* *cresc.* *Tempo I.* *rit.* *pp*

E

p *espress.* *pp* *pp* V.S.

70 **F** Più mosso (Allegro vivo)

p poco a poco cresc. *f*

77

p cresc.

82 **G** grandioso

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

92 grandioso

ff *mf*

100 **H** poco rit.

p

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

p dim. *pp*

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

p espress.

128 **J** in tempo

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

f

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

151
ff *tr*

157 **M**
p *cresc.*

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

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

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *pp* rit..

Allegro vivo

18 **A** ♩=132

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

23

f *ff*

29 **B**

f *p*

39 **C**

f *pp* marc. *cresc.*

2

Brač 2

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

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

Detailed description: Musical staff 50-60. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It starts with a forte (*fz*) dynamic, followed by a crescendo to *f*, then a decrescendo (*dim.*) to *p*. There are several slurs and accents throughout the passage.

61 **E**

pp *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *pp* to *p espress.* and back to *pp*. There are slurs and accents throughout the passage.

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

p poco a poco cresc. *f*

Detailed description: Musical staff 70-76. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (*tr~*) and dynamics ranging from *p poco a poco cresc.* to *f*. There are slurs and accents throughout the passage.

77

p *cresc.*

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

82 *grandioso* **G** 8

ff *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *ff* to *ffz*. It ends with a fermata marked with the number 8.

94 *grandioso*

ff *mf*

Detailed description: Musical staff 94-101. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *ff* to *mf*. There are slurs and accents throughout the passage.

102 **H** *poco rit.*

p

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p*. There are slurs and accents throughout the passage.

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

p dim. *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p dim.* to *pp*. There are slurs and accents throughout the passage.

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

p espress.

Detailed description: Musical staff 120-127. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p espress.*. There are slurs and accents throughout the passage.

128 **J** in tempo

p espress. *> pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff *ff*

153

M

p *cresc.*

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

poco rit..

ff *p* *dim.*

171 **O** Più mosso

poco a poco rit.

pp *p* *tr* *tr*

177

pp

Slavenski ples br.2

op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *rit.* *pp*

18 **A** Allegro vivo ♩=132

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

29 **B** 7

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

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

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

59 *rit.* **E**

pp *pp*

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

f *poco a poco cresc.* *f*

78 *grandioso*

p *cresc.* *ff* *ffz*

86 **G** 8

8

94 **grandioso**

Musical staff 94-101: Treble clef, key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *ff* is present at the beginning.

102 **H** poco rit..

Musical staff 102-109: Treble clef, key signature of one sharp. The music features a series of chords, primarily triads and dyads, with some eighth notes. A dynamic marking of *p* is at the start.

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

Musical staff 110-119: Treble clef, key signature of one sharp. The music is divided into two sections. The first section (110-114) is marked *p espress.* and the second section (115-119) is marked *p dim.* and *pp*. A dynamic hairpin is shown between the two sections.

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

Musical staff 120-127: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *p espress.* is at the start, and a *rit.* marking is at the end.

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

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *pp* is at the start and end.

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

Musical staff 136-143: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *f* is at the start.

144 **L** **grandioso**

Musical staff 144-152: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *ff* are at the start and end.

153 **M** *p* *cresc.*

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *p* and *cresc.* are present.

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

Musical staff 163-170: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *ff*, *p*, and *dim.* are present.

171 **O** Più mosso poco a poco rit.

pp *dim.* *pp*

Bugarija

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

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

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

Allegro vivo

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

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

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

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

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

D Tempo I. ♩=72

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

V.S.

62 **E**

p *pp*

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

p *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

p *pp*

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

p *pp*

94 **grandioso**

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

p *pp*

102 **H** poco rit..

p *pp*

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

p *p dim.* *pp*

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

p *pp*

128 **J** in tempo

p *pp*

136 **K** Più mosso (Allegro vivo)

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

144 **L** grandioso

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

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

p *cresc.*

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

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

171 **O** Più mosso poco a poco rit.

4 3

Čelo

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

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

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

Allegro vivo

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

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

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

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

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

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

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

2

Čelo

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

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

79

cresc. *ff* **grandioso**

86 **G**

p

94

ff **grandioso**

102 **H**

pp

108

poco rit. **Meno mosso**

114 **I** Quasi andante

p dim. *pp* *poco rit.*

120

p *pp* *rit.*

128 **J** in tempo

pp

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

144 **L** grandioso *ff*

153 **M** *p* *cresc.*

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

168 **O** Più mosso *dim.* *p*

175 poco a poco rit. *pp*

Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando $\text{♩} = 72$

f *p* *p*

9 *rit.* *pp*

p *pp*

18 **A** $\text{♩} = 132$

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

29 **B** 7

p *fz* *cresc.*

45 **C**

pp

49 *poco rit.* *f*

p *f*

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

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

62 **E**

p espress. *pp*

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

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

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

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. poco rit. . . 4

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

10

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

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

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. Viol. *pp*

II. *cresc.* *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

Fl. I. *p* *cresc.* *mf* *cresc.*
Fl. II.
Ob. I. II. [*muta in Flauto piccolo*] *p* *cresc.* *mf* *cresc.*
Cl. I. II. A *p* *cresc.* [*p*] *cresc.*
Fag. I. II. *p* *cresc.* *mf* *cresc.*
I. II. Cor. F *p* *cresc.* *mf* *cresc.*
III. IV. *p* *cresc.* *mf* *cresc.*
Trbe I. II. F
I. II. Trbni *p* *cresc.* *mf* *cresc.*
III. *p* *cresc.* *mf* *cresc.*
Timp. E, H
Piatti Gr. Cassa *p* *cresc.* *mf* *cresc.*
Trgl.

Allegro vivo

I. Viol. *p* *cresc.* *mf* *cresc.*
II. *p* *cresc.* *mf* *cresc.*
Vle *p* *cresc.* *mf* *cresc.*
Vcl. *p* *cresc.* *mf* *cresc.*
Cb. *p* *cresc.* *mf* *cresc.*

grandioso

25 30

Fl. picc. *ff*

Fl. I. *f* *ff*

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

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

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

I.II. *f* *ff*

Cor. F. *f* *ff*

III. IV. *f* *ff*

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

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

Trbni *f* *ff*

III. *f* *ff*

Timp. D, H *f* *ff*

Piatti *f* *ff*

Gr. Cassa *f* *ff*

Trgl. *f* *ff*

grandioso

I. *f* *ff* *8*

Viol. *f* *ff*

II. *f* *ff*

Vle. *f* *ff*

Vel. *f* *ff*

Cb. *f* *ff*

B^lmuta in Flauto II.1
35

Fl. picc. *fz*

Fl. I. *fz*

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

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

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

I.II. *fz* *p*

Cor.F *fz*

III.IV. *fz* *p*

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

I.II. *fz*

Trbni *fz*

III. *fz*

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

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

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

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

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

C
trquillo
45

Fl. I.
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.
I.
Viol.
II.
Vle
Vcl.
Cb.

trquillo

50 *poco rit.*

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

Fl. II.

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

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

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

I. II. *cresc.* *f*

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

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*

Tempo I. 55

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo I.

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

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

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

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

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

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

50

ritard. *60* **D**
in tempo

Fl. I. *pp*
Fl. II. *pp*
Ob. I. II. *pp* *a2* *p espress.*
Cl. I. II. A *pp* *a2* *p espress.*
Fag. I. II. *pp* *a2* *p espress.*

I. II. *pp* *p*
Cor. F *pp*
III. IV. *pp*
Trbne I. II. F

I. II. *pp*
Trbni *pp*
III. *pp*

Timp. E, H
Piatti
Gr. Cassa
Trgl.

ritard. in tempo

I. *pp* *pp*
Viol. II. *pp* *pp*
Vle *pp* *p espress.*
Vcl. *(dim.) pp* *p*
Cb. *pp* *pizz.*

65 rit.

Fl. I. I.

Fl. II.

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

Cl. I. II. A a2

Fag. I. II. p pp

I. II. Cor. F a2 pp

III. IV. Cor. F pp

Trbe. I. II. F

I. II. Trbn. pp

III. Trbn. pp

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. trm rit. pp trm

II. Viol. trm pp trm

Vle. pp

Vel. pp

Cb. pp

E Più mosso (Allegro vivo)

70 *trm* *trm* *trm*

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

Fl. I.

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

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

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

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

III. IV.

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

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

III. *pp poco a poco cresc.*

Timp. E, H

Piatti

Gr. Cassa *pp poco a poco cresc.*

Trgl. *p poco a poco cresc.*

Più mosso (Allegro vivo)

I. Viol. *mf marc.*

II.

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

Vcl. *marc.*

Cb. *p poco a poco cresc.*

75 *trm*

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

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

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

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

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

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

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

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

Timp. E,H

Piatti

Gr.Cassa

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

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

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

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

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

Cb. *p* *cresc.*

80 grandioso

Fl. picc.
Fl. I.
Ob. II.
Cl. II. A
Fag. 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.

85 **F**

Fl. picc. *ffz*

Fl. I. *ffz*

Ob. I. II. *p*

Cl. I. II. A *a2 ffz*

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

I. II. Cor. F *p*

III. IV. *p*

Trbni I. II. F *a2*

I. II. Trbni *p*

III. *p*

Timp. E, H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

95

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

The image shows a page of a musical score for measures 95 through 99. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute, Flute I, Oboe I and II, Clarinet I and II A, and Bassoon I and II. The brass section includes Horn I and II, Cor Anglais, Trumpets III and IV, Trombone I and II, and Trombones I, II, and III. The percussion section includes Timpani (E and H), Cymbals, Grand Cassa, and Triangle. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are various 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 written at the top left of the first staff.

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 full orchestral ensemble. The woodwind section includes Piccolo Flute, Flute I, Oboe I and II, Clarinet I and II (A), and Bassoon I and II. The brass section includes Horns I and II (F), Horns III and IV, Trumpets I and II (F), and Trombones I, II, and III. The percussion section includes Timpani (E and H), Cymbals, Snare Drum, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score begins with a key signature of one sharp (F#) and a common time signature. The first measure is marked with the number 100. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section provides harmonic support with sustained notes. The dynamic markings range from *pp* (pianissimo) to *p* (piano). A 'ten.' (tension) marking is present above the first Violin I staff. A 'sul G' marking is present above the second Violin I staff. The score is written in a standard musical notation with various clefs and accidentals.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. III.

Cl. I. II. A.

Fag. I. II.

I. II.
Cor. F.

III. IV.

Trbne I. II. F.

I. II.
Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

Soli

p espress.

p

pp

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. [*pp*]

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

III.IV. *pp*

Clarinete I.II.F

I.II. *pp*

Trbni III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. [*pp*]

Viol. II. [*pp*]

Vle. [*p*] *espress.*

Vcl. [*pp*]

Cb. [*pp*] *pizz.*

87

150

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

170

poco rit.

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F.

III. IV.

Trbni I. II. F

I. II.
Trbni

III.

Timp. E. H.

Piatti
Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Solo

p

dim.

a2

p

dim.

Pp

dim.

dim.

poco rit.

p

dim.

p

dim.

